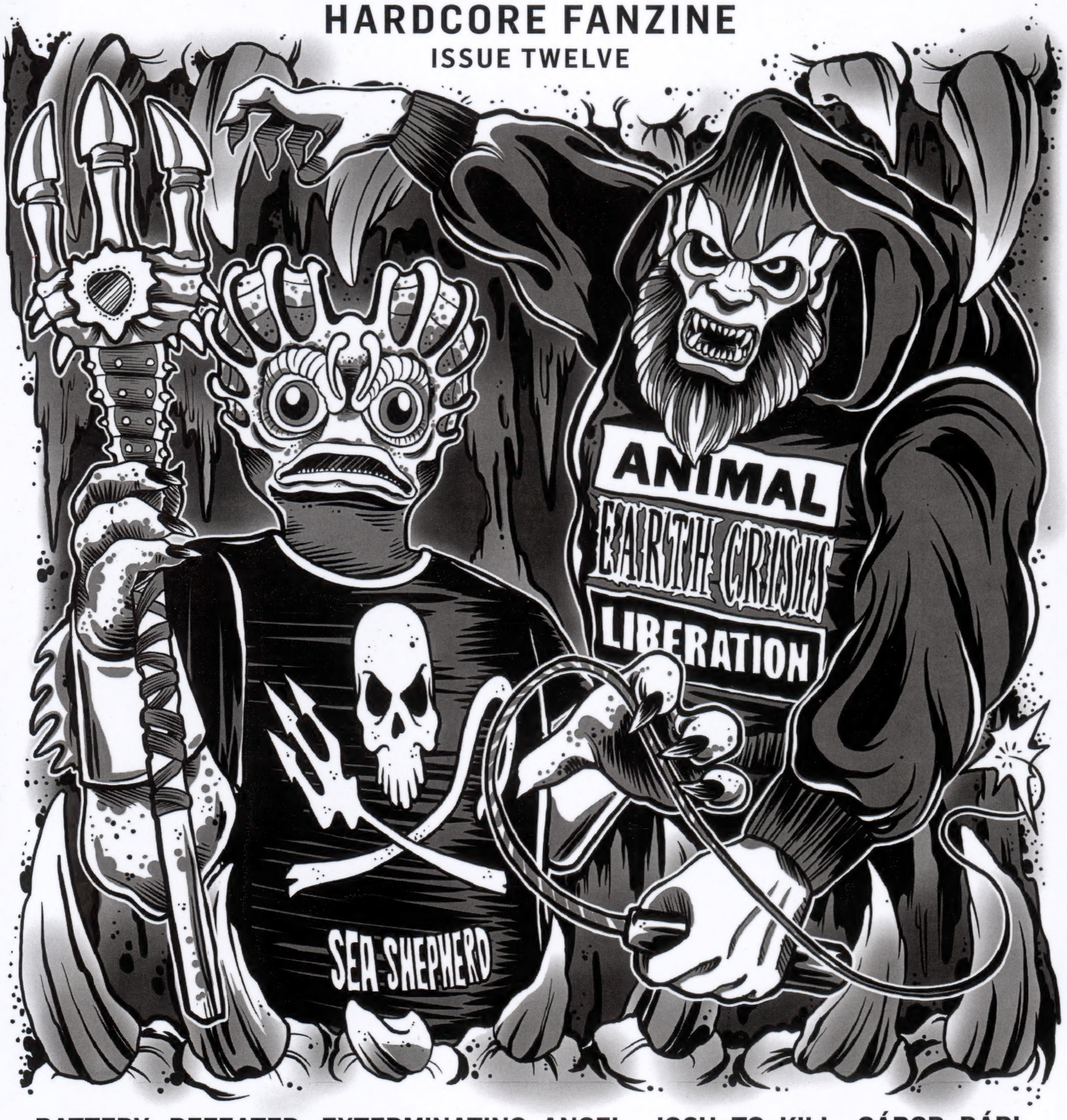
REACTION

HARDCORE FANZINE

ISSUE TWELVE



BATTERY, DEFEATER, EXTERMINATING ANGEL, JOSH TO KILL, GÁBOR RÁDI, RULE THEM ALL, SVALBARD, TEACHERS IN HARDCORE, TOUCH, TUNING, REVIEWS

CONTENTS OF THIS ISSUE WERE COLLECTED IN THE SECOND HALF OF 2019.

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The artwork was done by Sándor Haraszti from Black Lobster Tattoo. My concept was to dress up *Masters Of The Universe* figures, Mer-man and Beastman to fight the good fight in defence of the innocents. @sandorharaszti

04 Defeater
When *Defeater* played in Budapest last time, *Reaction* issue 11 came out that day and we were just days before the new *Defeater* album's release. This was the first interview I've done for this issue. With Derek we talked about the latest and the new full-length of the band and also about *Touch*.

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HELLO!

Finally a new issue is out! I can't believe it. I started to work on contents for this more than a year ago in May 2019. To translate and edit all the collected stuff, took me eight more month in 2020. Although the fanzine came out real thick, it shouldn't take this much time to get done, but life is just like that, right? It's always the fanzine that gets pushed aside. So I decided to call it a day. But a little later I felt like I shouldn't do that, so I haven't decided yet. We'll see. Anyway, now it's finally seeing the light of day and I wonder what you think of it. Please let me know your opinion and drop me a message. I'd love to know how many new favourites you've found through these interviews and reviews.

Thanks to my family, Dorottya, Lana and Bende for their patience, which I really tried not to test too much this time. Special thanks to Ralf for proofreading, to Dragan for working together on the *Battery* interview and to Sándor for the amazing cover artwork.

Thank you everyone, for all the help and support, for taking part, for the photographs, distribution and for reading the zine. I really appreciate it.

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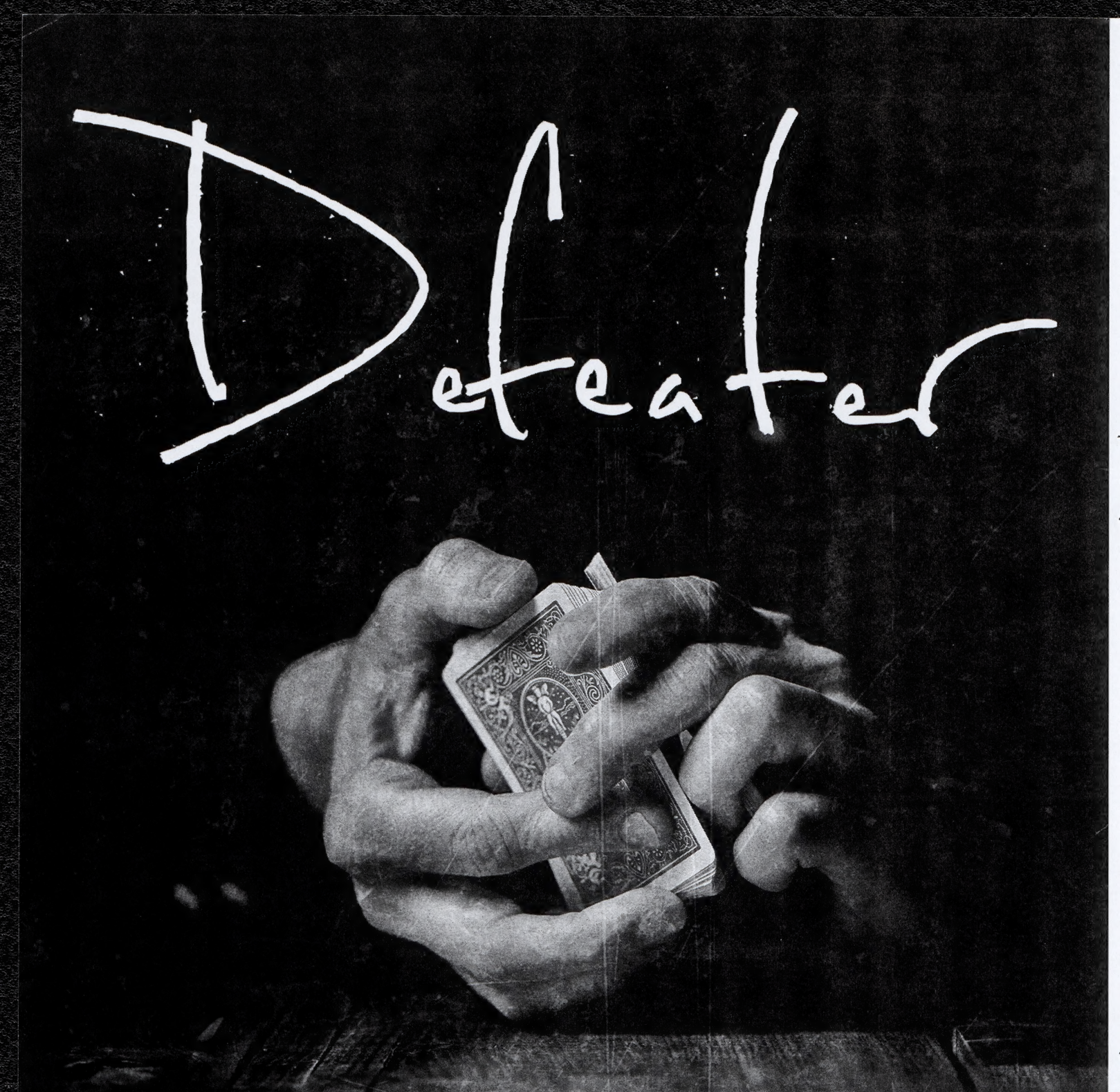
2020

So, what do you think about 2020? Without this pandemic, my year wouldn't have been this productive. But after two months of confinement we parents and our kids also got really close to killing each other. Luckily, the authorities lifted the restrictions at the right time and we've been feeling good since that. I mean when there are no other distressing news coming from all over the place. Like when Australia burned to the ground. The Hungarian government always gives us a reason to get mad. Their Polish colleagues are also pioneers of humiliating women and LGBTQ people. Fuck Christian democracy. It's a joke, but no one's laughing. Most recently I'm really worried about the situation in Belarus. Let's hope they can achieve the change they are fight-ing for. Hungarian history has its own revolution soaked in blood by the oppressive system. I wish the best for Belarus.

After the terrible death of George Floyd I got my eyes on Instagram all the time, watching what my American friends had to share. It was a good time to get rid of some Facebook acquaintances. I had to delete people, who were once important parts of the Hungarian hardcore community. I used to go to their shows and a lot of people looked up to them. Now one of them shared a video of a black sheriff, David Clarke calling the Black Lives Matter movement phoney, liar and a violent and hateful ideology. This person, who once was a friend of mine, also added that truth comes to light in this video. Come on, since when do we believe what a cop has to say? I know that once he was a punk and I'm sure he was bullied by the police, too, like all of us. I didn't forget those times. I remember, I was about 13 years old, when I got a cool new mountain bike and I rode it everywhere around the city. When you're 13 you go wherever you want to go, you ride through everything, but I never caused trouble and took care of myself. One time I was riding in a one way street facing traffic on the side of the road. All the cars could easily pass me by. All, but that police car. The officer who was driving intentionally forced me off the road to teach me a lesson. Years later when we started to go to pubs and drink and party in the city, they loved to check on us and intimidate us. When they realized it worked on someone, they kept on bullying until they broke the kid. It's great to carry a crying drunk friend home. I'm sure they had lots of fun. Everyone in the city knew when the pub where the Nazis gather closes. Then you had to avoid the main square, otherwise they would catch you. Do you think the cops were there to help? Obviously not. I had a class mate, who was a real jerk, bully of the class. He used the N word openly in geography class once. He loved party drugs and not paying for things. When he graduated unexpectedly, didn't know what to do next. He became a cop. He drove around the town drunk and stoned every weekend until he got fired. Have you ever seen the police find a stolen car and or catch a thief? My experience is that they don't even try. All Cops Are Bastards. And everybody knows that. But some people still take their side just because this is where the white supremacist wind blows. I'm sick of these people who are "not racist", they are just bothered by hearing Black Lives Matter all the time. Well, I also hate to see other people suffering, but I don't it's think the right solution to expect them to suffer silently. We, who live far away from the US and seemingly not affected, we also need to think about what's going on where we live every day and what can we do against injustice.

BLACK LIVES MATTER

Defeater



We did this interview with Derek, singer of *Defeater* after their set in Budapest in April 2019. Since then it has become official that Derek's label, *Version City Blues* is co-releasing the first *Touch* LP with *9 Lies Records*. So, this *Reaction* favorite is going to be available in the US, thanks to this awesome guy. We had a great time talking to him.

How was your day?

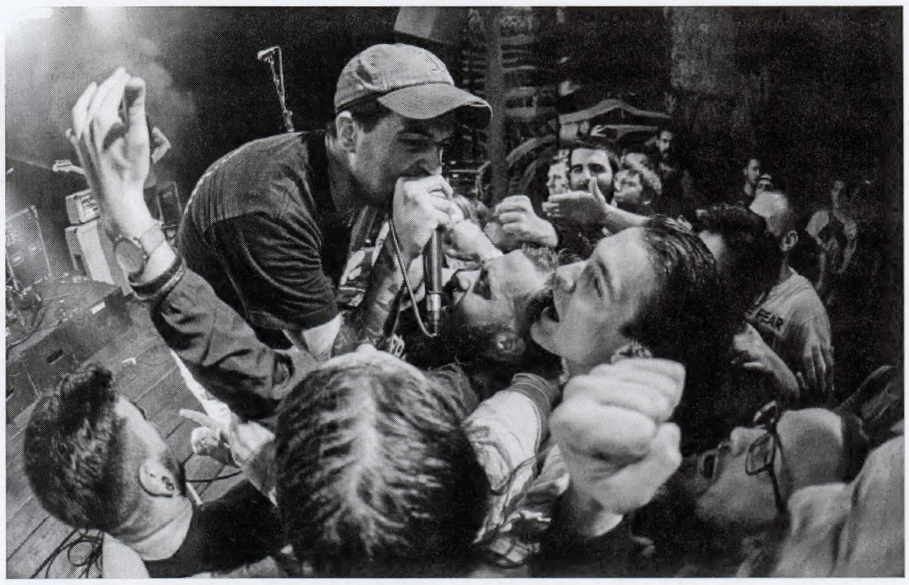
It was good. We had a tire messed up, we needed to replace the tire, but that was the fun for the whole day, really.

It's Easter Monday. Did it make a difference in your day?

No, nobody is religious in the band, so we really don't do much for religious holidays.

You have this serious concept running through all your records, which is about telling the story of an American family after WW2. How did this idea come about that you want to build up the whole band around this concept?

It was one of the first conversations that we had as a band about what the lyrical content was gonna be, because the music for *Travels* was already recorded for an older band. That band broke up and I took it and started writing a story over it and we just decided that was gonna be the overarching storyline for everything. We didn't really think that we were gonna put out more than just *Travels*. And then we did *Lost Ground* as an extension of that. And then in fact we just kept putting out records and we made a decision that we're gonna keep everything in the storyline. We just said "fuck it, we're just gonna do what we want". You know, there's a lot of bands that do concept records, but usually it's like from album to album the story



Defeater @ Dürer Kert, Budapest, HU. 22.04.2019. Photó: Dávid Bodnár

within the album changes. There's plenty of bands that do the same thing that we do with one big overarching story. But I think I tell things a little bit simpler, like there's no real metaphor in the arch. It's not like some other concept bands that I've read the lyrics of, where it could be a song about heartbreak or something and it's one big metaphor and it takes place in their storyline, but it sounds like it just could have been anybody who wrote it about anything. But with our songs I think it's a little bit more obvious that this takes place within a storyline.

What do you think, do all the concert goers know about this?

I'm not sure anymore. I think that for the first few years it was a new thing within this genre, there weren't a lot of hardcore bands that did something like that. I think that was half the appeal at first, but now, because we've been doing it for so long, there's people that just get into the band by hearing a song on a compilation or being recommended it on Spotify or whatever. And maybe the lyrics don't make a ton of sense to them, but maybe they just like the way it sound or the phrasing or something. You know the songs are meant to be relatable, where you can listen to it outside of the concept. You can relate to love and loss and addiction and pain and suffering and people just treating each other like garbage. So I don't think people are as in touch with the concept anymore. Or maybe. It's probably split like 50-50 as far as whether or not everybody at the show knows that the story exists.

If you read the lyrics of all the records, you can find out, there's a story.

Defeater @ Dürer Kert, Budapest, HU. 22.04.2019. Photó: Dávid Bodnár

Otherwise, I'm not sure. Basically the fact that this is a concept band is not written on the records and the shirts, it's not stated anywhere, you only mention it in some interviews. But mostly it's word of mouth I'd say.

Yeah, and it's a part of it too. We don't want it to be like every piece of art or every t-shirt has a repeating logo or something on it that would tell you that this is the same story.

Are there any exceptions within your discography?

There are personal stories within the story like it's a reflection of me and close friends and family.

But it's hidden.

Yeah, it's hidden. It's fiction laced with truth. There is stuff that I've gone through and my family has gone through written into the story, but for the most part it's just the weird inner workings of my brain, just kinda put into song form.

When you put a setlist together, do you take this concept into consideration?

Sometimes. Yeah, there's definitely times when we wanna put some songs in little grouping, so you can be brought back to a certain record or a certain section of the story. Because there are some songs that overlap. They are telling the same little moment in this character's history, but they are spread out over a few songs. So, some songs go together very closely and some songs are 20 years apart. So yes, sometimes when we're making a setlist, we say we should play these together because they are a tight little grouping on the record and they go on the record that way too. Or they are three ripper songs, they are all fast and pissed like they belong together. Sometimes we build a set around that, too.

Will these parts of the story ever show a whole picture?

The new record kind of helps to put some of the larger pictures in focus. It's really meant for personal interpretation, like how the listener wants to figure out what the truth is between record to record. There are some stories that were told on *Empty Days* that come out later that are not true. Every record is through

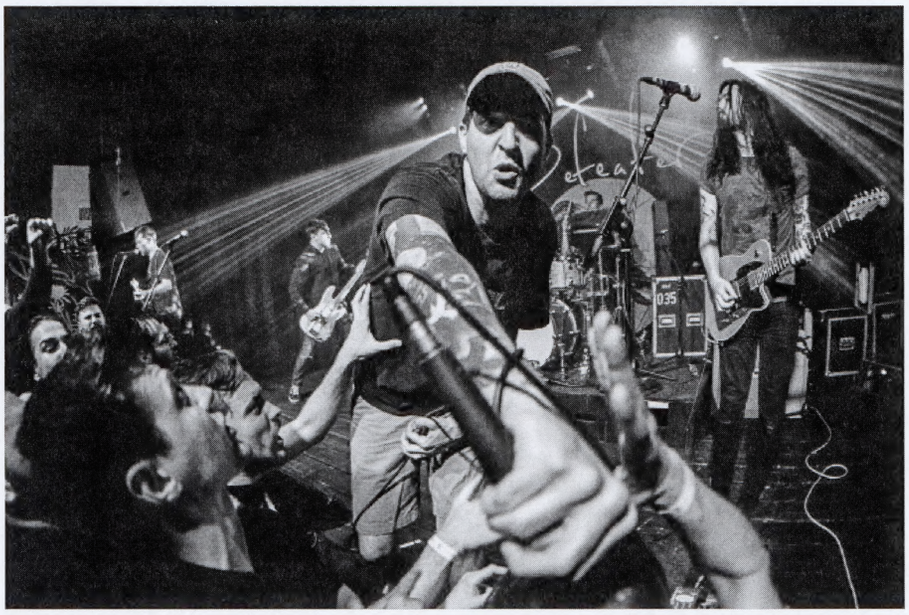
somebody else's, one particular character's eyes, so it's their truth. Whether or not this what really happened, you might learn that on another record. So, this one shows where some things were skewed for the sake of how the character felt at the moment. I don't think I'll ever put it all out there, like this is how it all goes down in chronological order. Because I want people to put work into it if they are into the story. To figure it out for themselves. I've seen some stuff where people were trying to lay the whole story out and I felt like that's not real, that didn't happen. They have to interpret it a different way than I did.

You never know how long the band lasts. So you wouldn't mind if the story remain unfinished? Or is it a part of the plan?

Yeah, I think it's a part of it if you do something like this within a band, where we could break up tomorrow and the story's unfinished. But the last song on every record is like an endcap where you have a new understanding of something that you didn't know on the previous record. Or it feels like a closure at the end of every record. Again, whether or not it's true or totally dismantles another part of the story that you thought was true for the last six years. I like that part where we could never put out another album and it leaves the story open ended. That's just meant to get people make up their own theories. I think that part's really, really cool.

Have you ever considered a happy ending for just a song?

Noo, it's meant to awake the worst in people. It's meant to really strike a chord emotionally. There are little bits of happiness in the albums. There are lots of people falling in love, but there's always a catch. And I think of that for the most part as a reflection of real life. There are a lot of terrible things that we do with each other in order to get what we want. I try to tell that as openly and honestly as possible. Yes, there are some happy moments, but usually it's fleeting, which is the truth. Nothing lasts forever and you could be the happiest person in the world or you think you are and then some crushing defeat – pun intended I guess – happens and then you see the world for the evil, corrupted place that it is.



Defeater @ Dürer Kert, Budapest, HU. 22.04.2019. Photó: Dávid Bodnár

Did you do any research for all these prayers when you wrote the lyrics of *Abandoned*, or did all of that come from your upbringing?

I did some research, but my grandmother was raised Catholic and she was a Catholic until she passed away. I've had her little prayer book since she passed away and I used that for inspiration. I mention it on *Lost Ground*. I went to church as a kid. I think it was something my parents wanted. Both my parents were raised in the church, but we just ended up not going anymore. So I remember a lot from it and I've read a good amount of the Bible, or I've probably read the whole thing and there's a lot in those stories that I pulled inspiration from it. There is some stuff that I had to look up just to see if I remember it correctly.

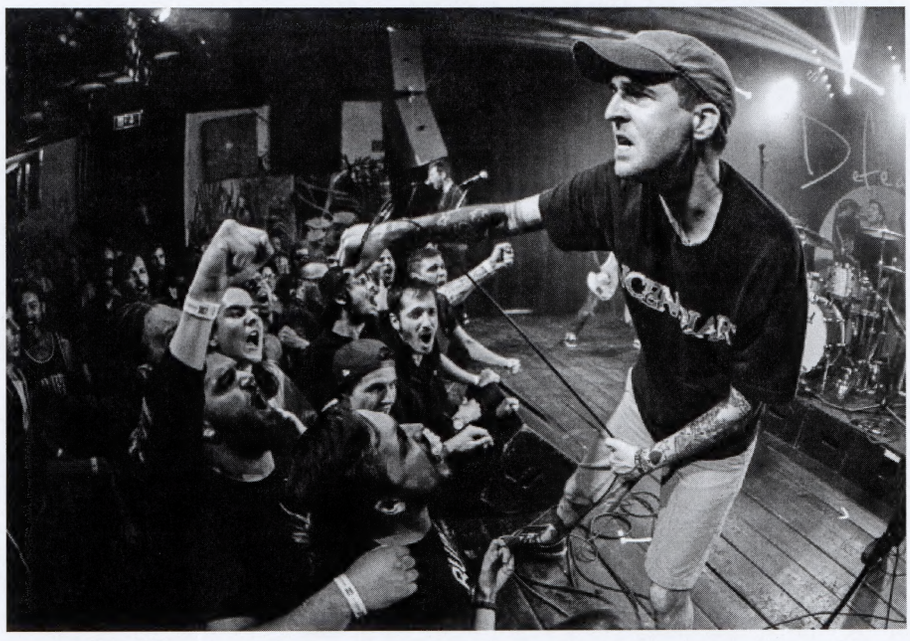
Where did you take the photos for the *Abandoned* album cover? Did they let you in a church to take photos or is it photoshopped?

Yeah, everything's always real. The only thing that's photoshopped is making them look slightly older than they are. That's the main church of the downtown of the town that I lived in for most of my life. And they let us in there.

With a fake priest?

Yeah. They are a very liberal church. That's where we also filmed the video for *Divination*. Yeah, they are extremely liberal, left wing and very, very, very nice people. It's not a Catholic church. A little bit less strict. The stained glass is all

Defeater @ Dürer Kert, Budapest, HU. 22.04.2019. Photó: Dávid Bodnár



on the ground floor and there are six or seven panels on each side and were moving with the sun. So as the sun was shining in and lighting up the stained glass, we were just working against time, trying to get the right shot. Because we only had a couple of hours there. Yeah, they have let us do pretty much whatever we want.

It's really surprising.

Yeah, I know. There are very, very nice people there.

What about all the cigarettes in your imagery? It's everywhere, on record covers, in videos and on merchandise.

I was a smoker for ten years or so. Both my parents were smokers. Pretty much everybody in my life, in my family.

It's a very American thing, right?

Yes, and no. There is definitely been a lot of anti-smoking movements in America. After the Marlboro Man and Joe Camel and after that that kinda subsided for a little bit when people started really just dying all the time from heart failure or blocked arteries and stuff like that. Then - especially with the youth - they were trying to really get people to not smoke. I think it's the same as Europeans. Everybody grows up seeing older people smoking and it's always socialized and normalized so much that you're the weird one if you don't smoke. I tried cigarettes when I was really young and I thought it was just fuckin cool, because it was what the older kids did and what our parents did. And then I got a little drunk and just had a cigarette. There is nothing like having a cigarette when you're super stressed out and in a terrible mood. It's definitely glamourized. There are still terrible advertisements targeting kids who will start smoking, even though we know it kills us.

What can you tell us about the new record?

The only thing that I'm really telling people is that it's the first one that isn't solely about one person. So there are multiple stories happening, all at once. I wanted to do something a little different again, like every record is a bit different. I wanted to have multiple characters intersecting and people having to figure out where the story shifts from one person to the next. To figure out how these characters play into the other records. It's the first one where there are multiple people telling different stories that take place over the span of many, many years. So, it's like a new spin on everything.

Are they new characters or old ones?

They are known characters, but I've never spoken from their point of view before. They are characters that people know, but it might take a little while to figure out who they are.

Very mysterious.

Yeah.

This is the first record that you didn't record with Jay Maas, because he's not in the band anymore. And as you said on stage you worked with Will Yip this time. Is it going to sound different?

I think this is a very distinctively *Defeater* record. I don't think there's any song on here that's gonna make people say: oh my God, this doesn't sound like them at all. There's been a lot of songs on records over the last six, seven years that I think were not *Defeater* songs. They were written to try intentionally sound different and try to make us break out of being a hardcore band or whatever. This record was written over a two years span where we were just getting into our basement and just writing punk songs again. Writing just loud, fast, fucking pissed off songs. I would say for the last three records before that – *Empty Days, Letters Home* and *Abandoned* – there were multiple times where we would be writing in a very short writing session that we had. We had to feel like we don't want to do this and then it ended up on the record anyways,

Defeater @ Dürer Kert, Budapest, HU. 22.04.2019. Photó: Dávid Bodnár

because we didn't write enough songs to change it. He always had the last say on everything. I think, overall, this is the most *Defeater* sounding record yet. Or at least in a very long time.

When I think of *Epitaph Records*, I can't help but think about my youth when they were a skate-punk label. What it's like to be on *Epitaph* today for you?

I think it's the same. Brett is just an older version of himself. He's still a punk. I mean, he's still in *Bad Religion*, haha.

Did you meet him in person?

Yeah, Brett reached out to us personally right after we put out *Letters Home* and he was pretty ecstatic, pretty happy about the idea of us joining the family. It was really surreal, because we were just having a casual phone conversation and he was telling us how much he liked the record and wished that he could put it out and all that stuff. They are incredibly supportive of their bands and they are still putting out just great punk records. Even though some people like to dwell on some of the records that came out in the mid-2000s that were so-so, but they have a reason why they've put out all those records, whether or not people agree with that. That doesn't matter. At the end of the day, they still have some of my favorite bands of all time. And now we are on the same label as some of our best friends. We've been incredibly close with *Culture Abuse*, since before anybody knew who they were. Davey is the reason that I met my wife and he's been on tour with *Defeater* countless times. We toured with his old band a million times. *La Dispute, Pianos Became The Teeth* and *Touché Amoré*, it's pretty wild that we all gravitated towards the same people. We just had faith in our music and what we have to say. The staff is just incredible. They really go out of their way to make sure that everything is to your liking, but still can work for the label. They are some of the nicest people. There's just no bullshit, which is great. They will tell you how it is, "No, we can't do that" or "Yeah, we'll make that work, just give us a second to figure it out." It's pretty awesome.

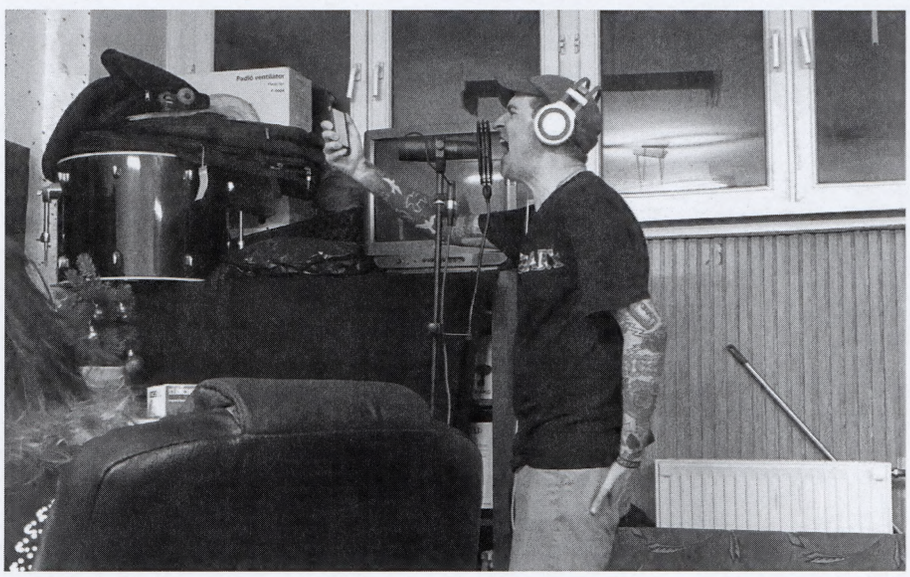
What are your favorite records on *Epitaph* from back in the day?

Self-titled *Bouncing Souls, Hopeless Romantic* from *Bouncing Souls, Insted, Better Than A Thousand,* every *Rancid* record. *Rancid* is still one of my favorite bands. I probably still listen to *Rancid* every other day.

Let me show you the cover of our latest issue.

Hell yeah, it's fucking great. It's fucking awesome. I'm trying to think... *Descendents, Refused*, they've had it all. Probably from 93 to 99 I'd say every third or fourth record I bought was on *Epitaph*. Without them being a kinda bigger label and having the ability to sign bands like *Insted* and putting out records like *What We Believe*, I wouldn't have heard about that band because *Bonds Of Friendship* was way too out of my radar. I was pretty young when that record came out so I missed it. I had to work backwards for a lot of that stuff. *Bouncing Souls* and *Rancid* have always been my favorites. I still listen to them all the time.

Derek @ Ghostship Recordings, Budapest, HU. 22.04.2019. Photo: Balázs Szabó



After the show tonight you entered a local studio in the building to record something for *Touch*. Can you talk about that?

Yeah, I've loved that band since their demo and I reached out to Zoli (promoter from Budapest) to put them on a show back in 2016 I think. When we were here with *Break Even*. I was a fan of the band and then we took them on tour for like five days in 2017 and we've just kept in touch all the time. And they asked me to do a guest spot and I didn't think I was gonna be able to do it, and then the studio just happened to be right upstairs and my voice wasn't as terrible as I thought it was gonna be, so we did it. Hopefully gonna help maybe to put it out. I love that band so much. I think they do the more out there, the weirder hardcore stuff and they do it so well, because they are just not afraid to sound a certain way. When I heard that first demo I thought "Oh, sweet. A band that sounds like fucking *Soul Control*." And they have this *Underdog* type of stuff and they are not afraid of being weird.

Do you think it's possible for a band like them to get their record out in America?

It's tough with how people don't like to buy records right now. People always love to talk about how vinyl sales are just so great and just keep going up and up, but at this point I think it's just the big artists that are doing more vinyl sales. When whoever is the company that represses all the *Beatles* records for the millionth time and they sell like crazy, that doesn't necessarily mean that our favorite bands that have kept the vinyl industry going would sell the same way. You know, punk bands never stopped putting out vinyl, but nobody in the mainstream knows that. The smaller label industry has taken a pretty big hit where it takes forever to get a record pressed and also, there's no guarantee anymore that if you press 250 copies of an album, you can sell them all. Ten years ago you could press 500 records for a band like *Defeater* and be pretty sure you're gonna sell them all. Now it's a pretty big risk. You might sell 200 right away and the rest of them will sit. It's hard without them trying to go over there, to be on a tour and get some ground level hype too. Kids in America are so fucking fickle, they like a new band every day. They want the new cool thing all the time.

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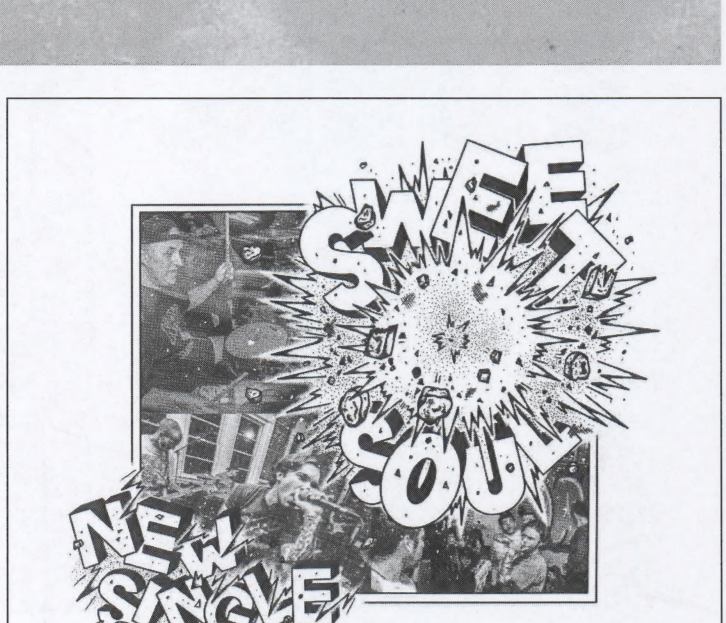
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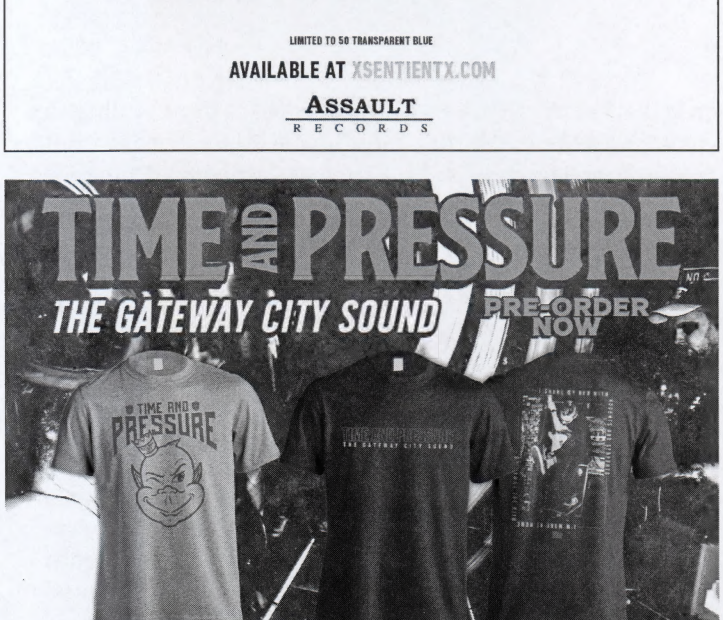
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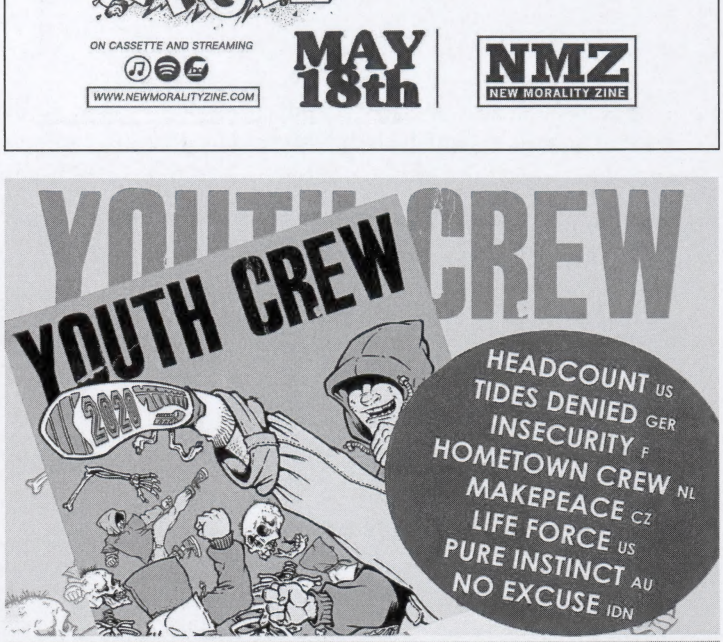
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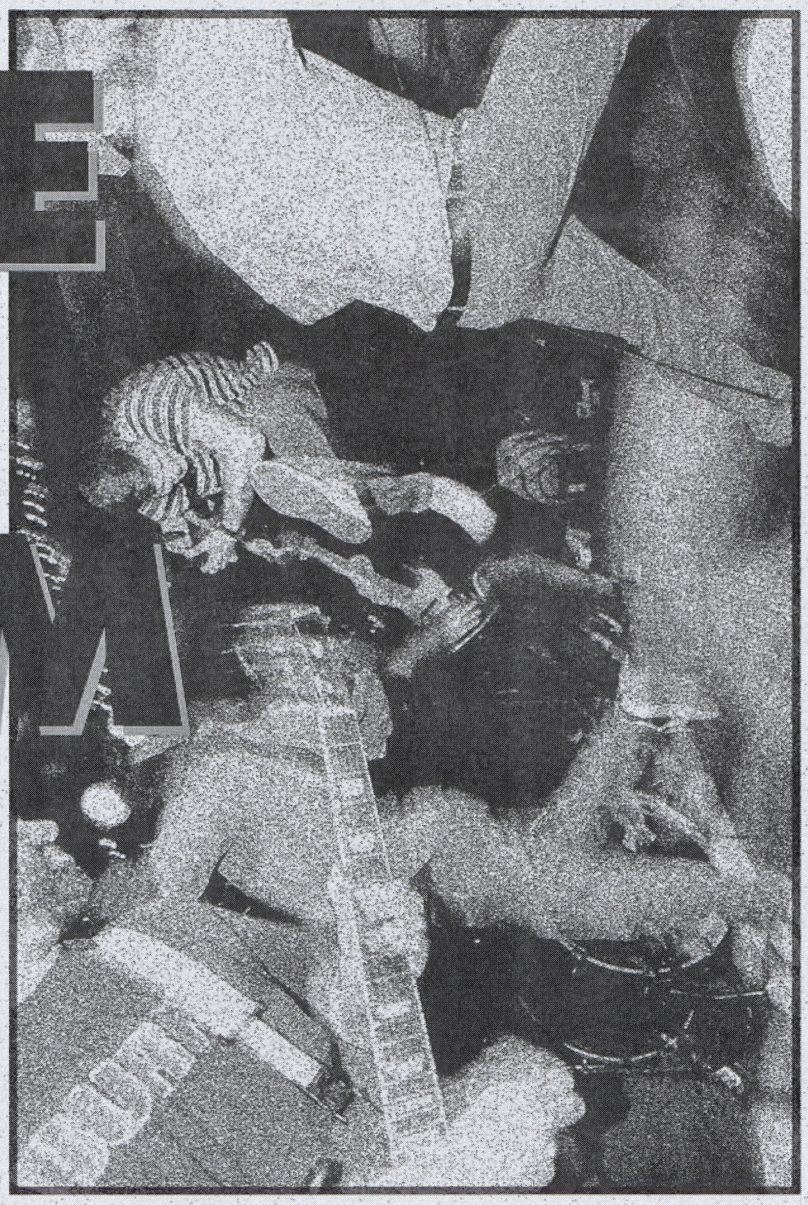


This Long Island based band's debut record is on constant rotation in the *Reaction* HQ. So we felt like we have to come up with a set of questions, which were answered by Jon Gusman, the singer of *Rule Them All* within three hours! Unprecedented. But keep calm, read the words and listen to *Rule Them All.* Oh, and since the interview was done, the band has announced that they will be releasing a new record on *Flatspot Records*.

You really named the band after *Lord Of The Rings*?

Yes. In fact, any band that I had a hand in naming has had some sort of *Lord Of The Rings* reference in it.

What do you prefer the books or the movies?

I honestly have to go with the movies because they really cut to the chase whereas the books have so much extra dialogue/scenarios that definitely are pretty boring. That being said, the whole universe is amazing and admirable being that it came out of somebody's brain.

Since you are not a very well known band in Europe, please introduce *Rule Them All* and the members.

I am Jon, I sing. Richie, Zach and Danny all play guitar. Andy plays bass and Abbas plays drums.

Are you guys still in school or work?

I'm currently in school and just do random bullshit for money. Richie does the same, Andy is in law school and works at a Law firm, Danny works at a shirt printing shop and Zach is a History teacher.

Your lyrics give us the impression that you might be a physicist, mathematician or scientist. Are you any of those or are you just watching a lot of quiz shows?

I wish that I had the patience to sit around and do any of those things full time (lmao). But really, I've always had a good ear and enough of a brain to pick up little fun facts here and there. In 10th grade Biology class, my teacher started off the class with some current science news. Around that time, they had just started experimenting with a new particle accelerator, specifically with what they called the "God Particle" (which is actually

called the Higgs molecule). He followed that up with saying that if the experiment is successful, we'll have the answer to everything, if it fails, we'll get sucked into a black hole in an instant. I thought that the concept was very comparable to the idea of technology and progress as a whole, which was what the song *Higgs Boson* is about, hence the name.

Is the incline of what puts us further down the line of progress worth the sacrifice of what keeps us so true to our kind?*

No! Not at all! I think that being a human being is such a great thing even if living in this very stressful time could convince somebody otherwise. I really believe that we can find a balance where technology and the physical world can exist in harmony but there's definitely a lot of work to do before then. I think on a personal level, people need to do their part. That doesn't only mean recycling and carpooling, it means keeping a positive attitude and not letting one world get in the way of another because it is very easy to have your perspective consumed by either. Be mindful of your surroundings but also understand that there is shit going on other places and your actions do effect everything and everyone.

Please help us understand the song *Lukewarm* and why you choose this word as its title.

Lukewarm was a word that the pastor would call people who weren't fully committed to the Born Again Christian life at the church I was forced to go to as a child. That pastor ended up embezzling 4 million dollars from people's donations to a fund going towards building a new church (because this church was in a shopping center on the side of the highway). My family left that church shortly after and I felt sort of a disconnect from spirituality as a whole. But in my late teens - early 20s, I felt a certain sensitivity to energy and seemingly divine timing and started to explore my faith again. To be clear, I'm not a Christian, I'm really just a spiritual guy. The song is meant to convey a message to follow your own path and to let go of all feelings that might be detrimental to your overall wellbeing because that is the only way you can follow said path and truly live a fulfilling life. The song ends with the words "It's time to begin" because I have my work cut out for me still.

All lyrics of the *An Alignment Of Polarity* EP are self-reflective. If you're working on new songs do you plan to continue this way or can we expect to get something different lyrically?

Great question! On the next EP, I think there's still an element of self-reflection but I think my focus is on a more outward narrative this time. *An Alignment Of Polarity* was a lot of me expressing feelings and things that happened in my past because up until this band, I had only played drums and never had that sort of release that you get from screaming your head off whereas this new material, I'm a little more focused on speaking directly to the listener and doing my best to empower them.

What has been the hardest hit you took from life?

I think the biggest challenge for me was growing up in divorce, dealing with other people's addictions and ultimately trying to make my way through other people's decisions. Hardcore music has been a huge help for me in keeping on a positive path and only expressing negative feelings in a productive way.

A big chunk of the latest US news I heard is about mass shootings. It seems like they are happening all the time over there. Don't you think if people gave up on their weapons and the States would ban (the majority of) firearms, then things would be a lot different?

Yes, but only because people are forced to which I feel only has so much longevity. The biggest problem is that every crisis is linked to another and the people up top only care about what is going to keep their pockets fat. Thoughts and prayers are all the President is willing to dish out while he's collecting unspeakable amounts of money from the NRA. My biggest gripe with our capitalist society is that no one has time to be a human being so we rely on exterior sources to bring us to a point where we can just get through the day. It starts with coffee, cigarettes and alcohol then leads to things like medication, which only mask the symptoms for a short time. Eventually, the average person is reduced to something even less than that and it takes the smallest things to have them "act out" to put it lightly.

Are there any political topics you talk about or reflect on at your shows?

To continue my last answer, I try to convey a message that encourages people to invest time in their lives and give their minds the power to generate a solution internally (obviously within reason). Before we can go out into the world and try to fix things, we need to be secure in ourselves and make sure that our minds are in the right place because it's not about what you do but how you make people feel when you do things that is going to make the difference.

How was your tour with *Backtrack?* Are you getting signed to *Flatspot?*

The tour with *Backtrack* was definitely the coolest tour I've ever been a part of

* Quote from the song *Higgs Boson.*

and I'm sure the rest of my band would say the same. Every show was awesome and it was a real honor to tour with a band that has been so important to not only the Long Island hardcore scene but hardcore as a whole over the course of my time going to shows (going on 10 years now). Funny enough, my first show was the *Deal With The Devil* record release so it made it even more special for me. As for the label, you'll just have to wait and see.

Too bad you're not on the final European *Backtrack* tour. Are you coming over any time soon?

If we can get our shit together, hopefully yes!

When can we expect new music from you?

The new EP is getting mixed and mastered as we speak!

Abbas played in *Burn*. Can he get any cooler?

Yeah, he's actually from outer space, too. So yes, he can!

What's your favorite *Kill Your Idols* record?

I will say *Funeral For A Feeling* because that was the first record I heard from them. I still get the same rush that I got when I was 16 when the mosh part in *Young (At Heart)* kicks in.

What are the best new bands out of Long Island?

The Fight, Somerset Thrower, Hangman, Victory Garden are the newer bands that I really fuck with.

You share an Instagram account with *The Fight*. Can you tell us about this band? Is it worth to check out? Haha.

It is definitely worth checking out. If you like fast, classic NYHC with a sprinkle of leather and spikes then *The Fight* is the band for you. We're all best friends and will borrow members from each other, say we need a fill in, we even share a practice space. I play drums for them while Lil D (of *Sanction* fame) is away on tour. Dylan (guitar) will play guitar for us if one of our guys can't do it. But the reason we share an Instagram is because both of our bands have members of a band called *Jukai*

Rule Them All @ The Fire, Philadelphia, PA. 03.06.2018. Photos: Thomas Steinberg

(RIP). We basically just hijacked *Jukai*'s Instagram after they broke up because neither of us wanted social media for our bands but felt it was necessary if it was in the form of a good joke.

My favorite *NMZ* release is *An Alignment of Polarity*. What's yours?

I really like *Fence Cutter*'s *My Environment* and *Sunstroke*'s *Second Floor/Seven*. They are pretty different sounding bands but I think they both do the type of hardcore they're going for justice.

Jon, you're really into comics and cartoons and you also draw your own stuff. Would you tell us about your works and publications?

I've been self-publishing a zine under the name *Cauldron Of Burgers* for about a year and a half now. I really love the whole process of putting the books together after drawing them so I'm in the drawing board phases of really pursuing making my own publication.

What are your main cartoon and comics influences?

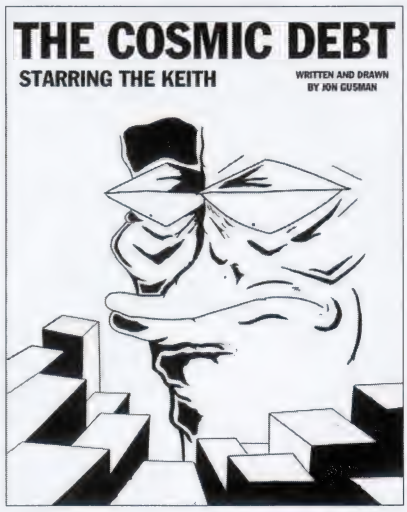
I'd say my biggest influences are Mike Mignola *(Hellboy)*, Mike Judge *(Beavis And Butthead* and many more), Jim Davis *(Garfield)*, Frank Miller *(Sin City, Ronin)*, Ray Petition *(Black Flag* artwork), Stan Sakai *(Usagi Yojimbo)*, Daniel Clowes *(Eight Ball)*, Gary Panter *(Jimbo)* and Genndy Tartakovsky *(Dexter's Lab, Samurai Jack)* just to name a few. Animation definitely plays a huge role in a how I think about drawing so that's why I threw some animators in there.

Are there any lesser known comics that are really good that you'd recommend?

I would suggest anything that Patrick Kindlon *(Drug Church, Self Defense Family)* has his name on. The man is a brilliant writer/mind and I have the privilege of calling that guy a friend of mine. There's also Nick Kucway (formerly of the band *Freedom)* who does an awesome Manga style comic called *Detroit Mecha Police*. Other than that, I would say go buy stuff from *Aftershock Press, Alterna Comics, Black Mask Studios* and *Fantagraphics Books*. At least for me, they are all smaller publishers on the come up putting out some very innovative stuff.

Thanks for your time. Any last words?

I honestly think I got it all out over the course of the interview. Thank you!



Battery

On their 2019 European summer tour we were lucky enough to make this long interview with the very friendly and humble Brian McTernan, the singer of *Battery*. We actually did it in two halves, each a week apart, and combined them to deceive you all. But we truly believe it turned out great.

After your Euro tour in 2017 I was afraid you wouldn't come again.

I wanted to come back, but I wasn't sure if it was happening or not. Ken knew the *H2O* guys and this came up and it was perfect, because my daughter is in Australia for the summer. So I was able to be away. It's hard when you have kids, because I take my daughter in the morning and my wife gets her in the afternoon. So if she had been home, I don't think I would have been able to go. It worked out perfectly.

Since you reunited you did more shows in Europe than in the US.

I think that we always toured more here than in the US. The first reunion we did in the US was *REV25 Anniversary* and then we did *Damage City Fest* and *REV30*. So there was a big gap. And then when *Sound Of Revolution Fest* offered for us to come, we tied a couple of shows in and they all went so well. And around Christmas I got

a text from Ken saying, "How would you feel about a tour with *H2O?"* Originally it was gonna be like a week or two, but it just grew and grew. But it's awesome. I don't wanna say I was worried going in, but I didn't know them that well. You know, I'm a kinda private, kind of sensitive person. But I could not imagine cooler people to be with, I just love them. It's great. Europe is just awesome. I think in the US there are so many bands and so many clubs, there's so much going on and sometimes it doesn't feel like that people appreciate music in the same way that they do here.

Would you pick any other DC band over *Minor Threat?*

I like *Embrace* more than I like *Minor Threat. Embrace* and *Rites Of Spring,* those two records were like a roadmap to my soul, when I was young. They were putting words to things I was feeling that I didn't know how to express. *Minor Threat* were just pissed.

It's the prefect cover song, but why did you choose *Young Till I Die?*

7 Seconds is my favorite band of all time. And I feel like that song is just so special and so universally important, because I feel like it's so easy to become complacent and settle in to the monotony of life. And that song just sums up what I try to do every day.

How do you feel about singing *Young Till I Die* these days? Lately I started to feel that this promise is really a hard one to keep. How can a father/parent (like us) stay young forever?

I feel I live like I did when I was a kid. I don't think the intent is to live like you're 14, I think it's don't settle in to just waiting around until you're dead. Live your life to the fullest, enjoy the opportunities that you have and cherish them when they come.

"Angry kids, that's how we will stay" is another bold statement. What keeps you angry nowadays?

Now what keeps me angry is Donald Trump, homophobia, transphobia and racism. I'm really bothered by what's happening to immigrants in the US, I have a lot of friends that are not documented. And the concept of undocumented people somehow being illegal people, it really bothers me deep down.

What are the most personal lyrics you ever wrote, the song where you dig the deepest inside?

Probably the last *Battery* song we wrote – *My Last Breath* – is by far the most personal song that we ever did. Because it was about me growing up and then me being a father. Probably the most personal one of the older songs is *These Are The Days.*

You're a producer, you have your own studio and *Battery* recorded *My Last Breath* in Paul Leavitt's basement. Why did you ask him to produce and mix the song?

Paul Leavitt is one of my best friends in the world. He's a great producer, and I just wanted to sing, I didn't wanted to worry. It's a very emotional song for me and I trust Paul 100%. And it helped. Ken's also a producer, I'm a producer, Mike records bands, but it was really nice to have someone else take the reigns and we just focused on playing.

Have you ever played *My Last Breath* live?

No.

Battery feat. Danny Braaf (H-Street, Icepick) @ Kulttempel, Oberhausen, DE. 06.11.2017. Photo: Zoltán Francz, Keksz

* *„Angry kids, that's how we will stay"*

Why not?

I would love to play the song. The thing is: one, it's very hard for me to sing. Two, there is so many songs that we have. We have so many records and such a short set. Everybody has songs they wanna play and don't wanna play, and songs that people know and to play a song that never actually came out, there isn't space for it. I would like to put it out. We're hoping to find a band to put out a split 7". And we wrote a couple more songs that I'm pretty excited about, so maybe at some point we'll do an EP or something.

That would be cool. It's a really good song, I love it. The message is clear, you want to make sure that your daughter will have a happier childhood, different from yours. But is her life different from the average American kids because her dad's into hardcore? Do your hardcore/ punk roots and mindset have an effect on her life?

I think so, for sure, because she feels very loved. I know that. And she's comfortable expressing her emotions where when I was a kid I wasn't. I was very depressed, and my parents were checked out. I'm very involved with her life every day. I know she feels very loved and safe and we talk a lot with her. She has friends that are trans, and she has a lot of diversity in her life and I feel like she's gonna grow up with a lot more exposure than I did.

Be Well @ Songbyrd, Washington DC. 29.02.2020. Photo: JC Carey

What it's like to help your little daughter to have her first stage dive? Who was more afraid you or she?

I wasn't scared, but she's very shy, so she was nervous, but she loved it. I'm so happy that she got to see a *Battery* show. I feel like it really changed our relationship. I'm very shy and I'm very introverted. I'm very quiet when we're at home so when I do music and hardcore I let it out. And she has never really seen that part of me and I was really happy to share that with her. It's very cool, because all her friends saw the Instagram clip and thought it was – you know – COOL. I was really glad that she got to see that.

Proceeds from this new song and the compilation are being directed to the Baltimore Center for Infant and Child Loss. What's the story behind this choice?

Paul Leavitt – who's one of my best friends – his son Casey died when he was only ten month old. It was the worst thing that ever happened to my life. It was very painful. I just wanted to do a small part to help. It's hard to even contemplate to having losing a child and moving on. That's why we donated to them. That organization – when Paul's son died – really helped them deal with it and meet other people and it was very special.

Be Well @ Songbyrd, Washington DC. 29.02.2020. Photo: JC Carey

Was your will to help and raise money the only reason to record the new song and why the compilation was put together?

No, it's not the reason we recorded it. We have talked about recording some more songs and then Ken one day sent me an idea. I wasn't sure what it would be like to try and write again, but I immediately had ideas. I love the song and I'm really happy and very proud of how it came out.

There were rumors about a new *Battery* record in the works. Is it happening?

I don't know if that's gonna happen. There are two other new songs that we wrote, that I love and it may happen. The world doesn't need another *Battery* record unless it's really special. And we don't have that. We tried, but we're not there. If there is one ever, it will be

heartfelt and special. I have a new band. We're playing our first show in September. It's with Mike, who plays guitar, the drummer who plays with us tonight, Aaron Dalbec from *Bane* plays bass, and Peter from a band called *Fairweather* plays guitar as well. Those are all are really good old friends of mine and I'm excited about it. It's called *Be Well*. Somewhat it's fast like *Battery* and very personal. What I was writing, didn't feel like *Battery* at that time so we decided to do this. It doesn't mean we don't want to do *Battery* as well. It's not a new *Battery*. It's just very personal, kind of a dark record. I was working at a job that I wasn't happy with, I wasn't in a great place. So I wrote a record and we're gonna start to play show and we'll see what happens. We've finished recording the record right before we left for the *Battery* tour. So we should have new music out soon. Maybe at some point we'll do a *Battery* record as well.

I'm excited for this new band.

Yeah, I'm very excited for it. It's like there is some fast stuff, a little more melodic than *Battery* and there's a little bit of post-hardcore vibe to it too and very emotional lyrics for me.

If *Battery* came up with the idea to write and record 3 more new songs, each to support a good cause, what would be the issues you'd like to target?

Battery @ Kulttempel, Oberhausen, DE. 06.11.2017. Photo: Zoltán Francz, Keksz

We're doing a t-shirt with Team Skylar Childhood Cancer Awareness, which I like a lot. It sounds stupid to say, but I just never think that kids can have cancer. But there's this organization and their four year old daughter got cancer and that terrifies me, because I have a daughter and the idea of it is awful. I like the idea of raising awareness. I would say that the only other thing that I feel super-super strongly about is and I'd like to do something for kids who are trans or gay or lesbian to have a place, a community to come out. I think all the time about how hard it would be to live with that and have to feel ashamed. I don't think my daughter's trans or gay or lesbian, but I really can't stand the idea of living in shame. It really, really bothers me.

Battery @ Kulttempel, Oberhausen, DE. 06.11.2017. Photo: Zoltán Francz, Keksz

How would you compare the scene back in the 90s and today? What do you miss from those times and what is there today, that wasn't back then?

The thing about the 90s was that the shows were always kind of crazy feeling and really intense. Now the only thing I don't like is everybody kinda stands in the back and there's this big horseshoe. I get it, because I don't wanna get kicked in the head either. It's hard to feel the connection when you can't see people. But when I was a kid, I fucking hated when *Fugazi* and those bands said no stagediving. I loved to stagedive. Now I get why people don't want to stand upfront and have somebody jump on their head, haha.

Seeing the way kids act at shows these days, do you think that the significance of *Go Back To The Gym* is even bigger now? Do you think that on the other hand bands should accept the blame that they are actually allowing that kind of behavior at the shows?

It's hard to say. I haven't seen a fight at a show in a long time. I don't love the rough dancing personally, but *Go Back To The Gym* was about really obnoxious though guy dancing but it was also about coming to a show and fighting. I haven't seen a fight in a long time. I tell you what, when I go to a *Turnstile* show in Baltimore, they dance so friendly. I love that. It makes me wish there was more like that. You can see more women, you can express yourself without hurting the people around you. I don't listen too much though hardcore, so it could be that I'm just not exposed to it. I don't really go to that kind of shows.

Isn't it ridiculous that all the problems that you talked about on your records, those things keep on still happening today?

It's interesting, because being 25 years later I have to reassess, what they mean to me know and yeah, people are just bullies and assholes and mean. And it's not just hardcore. I see it with my daughter. Kids are mean. We had to move her out of schools because she was getting bullied. I see my daughter and her friends taking selfies with sucking their cheeks in. What the fuck, you're beautiful, why do you want to look anything but yourself? I wish it was different.

It seems like it's getting worse.

Especially the image stuff now is what I think is worse. Social media is awful. I post a serious thought and nobody cares. If I post a picture of a pizza I get tons of reactions. And everybody is editing themselves to look the best. They know how to hold the camera so they look thin all the time. It's just not real. And then you're looking at other people and you always feel like they look better, they look happier. It's a curated life. It's an illusion and it makes me feel I'm either less happy than everyone else or people are being totally fake. And both things make me sad.

Back in the days MTV was the one to blame for trying to exploit our way of life. What is the MTV of today?

Now what's weird is, that punk and hardcore culture is so mainstream in term of the visual. It used to be that I could be somewhere and just look at how someone dressed, I knew that they were hardcore kids. Now it's mainstream to dress that way. I think now it ties with the latest fashion. Bands are so focused on their social media and contently selling and selling. It's just overexposure. Hardcore and punk without a message it doesn't make any sense to me. It's just aggression and I don't like that.

You wrote a song about apartheid 25 years ago and recent American political events made it very relevant these days.

Yeah. Well, I didn't write that. I was really young than, so those lyrics I didn't write. But I do think that it's relevant. We are living in a very scary time in the United States and I think immigrants being rounded up and they are being put in concentration camps and children are being separated from their families and we have a lunatic president that is dismantling years and years of progress. It's a very dark and scary time. When you have people marching in the streets openly with swastikas in Virginia and the president saying they are good people, that's a fucking problem.

Battery @ Viper Room, Wien, AT. 11.07.2019. Photo: Andris Mészáros

Reading the lyrics of *Only The Diehard Remain* and *Until The End* I feel like there are unresolved thoughts on the earlier record and there are like anthems on the second one.

I think actually if you look at all three records they really represent where I was. At the time of *Only The Diehard Remain* I was very confused, what I was thinking, it didn't make a lot of sense in my head and I think it really shows. When we did *Until The End* I had moved to Boston and my studio was doing really well and I was feeling confident about what I thought. I felt like I had something to say that is important. And when we did *Whatever It Takes* I was very depressed and sad. I didn't know any of that then, but when I look back I realize I was missing my friends back home. *Whatever It Takes* was very internalized. I guess it's probably good, because it's honest and it represents where I was and they are not all the same. I'm kinda introvert, I'm the least likely front man. I always just try to be as honest as possible and take it or leave it.

Battery @ Viper Room, Wien, AT. 11.07.2019. Photo: Andris Mészáros

When I see you on stage, I'd never get the feeling that you're an introvert.

Well, the interesting thing is, all the bands I work with in the recording studio, they never would believe that I would do this. Because I'm very quiet, but hardcore gives me a confidence that I don't have in other aspects of my life.

Ever had the idea to start a band with your brothers?

No. Mike has a very heavy voice and what I tend to write is a little more melodious. And my little brother is a lawyer and he's not playing music at all now.

The next question was meant to be for Ken. Who's more difficult to work with, you or Mike? Haha.

I can answer that. I'm definitely more difficult. Mike is easier to work with, because Mike and Ken write the vocals together. So I think that's easier and harder. I am more opinionated than Mike. If I don't like it, I don't wanna do it. I write my own vocals. Mike is a lot nicer than me. He's the nicest person you'll ever meet. I can tell you that. He's the best brother you can ever hope for, he's the best uncle to my daughter.

Tell us, how did you get in touch with *Lost & Found Records?*

I don't totally know what happened with that. I always thought it was a bootleg. But my brother and Ken have recently told me that it was not a bootleg. But we weren't playing at the time. Ken was kinda focused on *Worlds Collide* and I was doing a band called *Ashes*. So, I walked into a record store one day and saw a *Battery* CD and I had no idea what it was. They didn't tell me. I think they just thought, this guy in Europe wants to do this, so just let him do it. They were good to us. I know they were controversial, but they probably did more for us than you could have ever really ask for a label to do. They really promoted us and gave us a really good start over here.

How do you look back on the time of *Salad Days Studios?* Are there periods in the history of the studio that you connect with some bands or releases that marked that time?

Probably the golden era for me was when I moved back to DC probably in 2001-2003. I had a year or two where I did *Hot Water Music, Bane, Hot Rod Circuit, The Movielife, Darkest Hour, Reach The Sky,* just back to back to back amazing bands and really close friends. *Thrice, Cave In.* At that time I was still 23-24. My wife lived there and she was very close with the bands too and it was a really special time.

Great artists. You mentioned some of my favorites, but *Bane* is probably my biggest favorite. I even made a special issue of this fanzine dedicated to them. Do you have a cool story to share about them?

I was living in a house with a studio in the basement where originally I recorded Aaron Bedard's band he played drums in, called *Over Under*. He had been a little bit out of hardcore for a while, but I lived with all these hardcore guys and he kinda reconnected with them over there. And then, when *Converge* recorded, Aaron Dalbec started talking with my roommate Ben - who was the bass player in *Battery* – about doing a metallic hardcore band and they decided to ask Aaron Bedard to sing and that's what became *Bane*. Which is very cool. That was in 1994, a long time ago.

As I was going through the list of your works on Discogs and I found a European band: *Minorty Of One* from Spain.

Battery @ Kulttempel, Oberhausen, DE. 06.11.2017. Photo: Zoltán Francz, Keksz

Brian and Bence in the tourbus @ Wien, AT. 11.07.2019. Photo: Andris Mészáros

Yeah, I just mixed the record. They are a very cool band.

You don't work with a lot of European bands, right?

I've done more. I mean, I've never produced a European band, I've produced some bands from the UK. But it's just very expensive to travel.

Is it basically because of the distance?

Yeah. I mixed – I don't know if you know the band – *Safe*. I mixed their record. And then I mastered this really cool band from France called *Circles*. So it's easier to mix and master European bands rather than producing, because the flights and all that get very expensive. I like *Minority Of One*, they are pretty cool.

It must be easier to work with a more experienced band or a band you've worked with before. Are you looking for challenges or rather looking for the chance to create another masterpiece?

Well, the thing is, you never know what you are getting into. I like to work with good people. I do better when people come from hardcore world, because of ethics and background and influences are just aligned. Personally, I really don't have anything to prove to anyone. I'm not trying to make a masterpiece or whatever. I just try to work as hard as I can, trying to give 100%, trying to do my best every time. And you just cross your fingers, haha. You can't do much more than that. It's a very stressful life. Every project is the most important thing in the world to who you're working with.

You said that you had a very shitty job lately.

I got very burnt out from recording and I took a break for a couple of years. But I was very unhappy doing that so I went back to recording.

It's better for us.

It's better for me, for sure.

I've read somewhere that in your studio there's a place for bands to sleep.

Not anymore. I had a studio for a long time that had living accommodations, but that was a part of what worn me out. Because on top of just doing the music I had this whole other job of being a landlord.

I wanted to ask, did it have any impact on the recording itself?

It did. At times it was great and at times bad. When it was great, it was really great. But there were other times when I would show up and there's puke, bottles and I would be mad. Somebody trashed something, or somebody had weird people come by and stay. It added a lot of complications that did outweigh the benefits.

What are you working on that we should pay attention to?

I'm working on a new *Praise* record and some new *Strike Anywhere* songs that are really great.

***Battery* started under the name *Fury*. Why did you change it to *Battery*?**

Because the guitar player of *Swiz* had a band called *Fury* and they only played two shows and broke up, so we thought it was ok to take the name, but then he got really mad and told us that we needed to change the name. So if you look on the first 7", the inscription says: "We don't care what Jason Farrell says, we're still *Fury*.", haha.

Did you hear this kinda new band called *Fury*?

Yeah, I actually mastered their first record. I love them. I think they are a very great band. I am a big fan.

Battery feat. Mike McTernan @ Kulttempel, Oberhausen, DE. 06.11.2017. Photo: Zoltán Francz, Keksz

You live in Baltimore, right? Who are the best bands in Baltimore nowadays?

I love all the Baltimore hardcore bands like *Praise, Turnstile* and *Angel Du$t.* Those bands are really, really good.

Turnstile* or *Angel Du$t?

I can't answer that. But I will tell you this: I love both of those bands, I love the people, I'm so happy to know them, their whole community out of Baltimore, they are just such great people. Sometimes I wonder why are they so nice to me? "Hey Brian, we are playing, you're on the list!" They just go out of their way and stay in touch. And it means a lot me.

Darkest Hour* or *From Autumn To Ashes?

Darkest Hour. Mike's my top guy.

Please comment or share a story or whatever comes to mind about the following:

Cool "Disco" Dan

I love Cool Disc... How do you know, who Cool Disco Dan is?

There's internet, haha.

Ahh, so Cool Disco Dan was a very famous graffiti artist and I did graffiti when I was young. He was a legend, he was on the cover of newspapers, everybody wanted to know him and I've met him. I walked into a bathroom one day and I smelled magic marker. I opened the bathroom, I saw "Cool Disco Dan" and I chased down the guy that had just left and I met him. And we became really good friends. And I introduced him to a lot of other people. He's a legend.

Straight Edge

I'm not straight edge anymore. I love straight edge and I don't regret being straight edge. Before we decided to do this, I had to say to myself, I'm not gonna play a song that is not meaningful to me. There aren't any *Battery* lyrics that I don't feel that are in line with my morality. We never really sang about drinking or doing drugs or anything like that. I was straight edge for 12 years and I got to a point where it wasn't important to me anymore. I mean it was really important to me when I was a kid. Honestly, I feel like straight edge saved my life. When I was a kid I was getting into fights and getting arrested. If I had added drugs and alcohol into that mix, I would have been dead. There's no doubt about it. When I got older and I was in the studio and my life was different I got to the point where I felt like I was only still straight edge because I felt like I had an obligation to be. That didn't feel like that fit with what was important to me about it. Ken is still very much straight edge. And my brother is very much straight edge, too. I love straight edge, I don't regret being straight edge and I don't regret not being straight edge and I credit straight edge for saving my life, shaping my moral compass. I'm a better person than when I was younger and the need for it – like the strict rules – is just different now.

When Tigers Fight

My brother's band? I love them. My brother is my hero, so everything he does I love.

Good Clean Fun

Did you know my little brother played drums in *Good Clean Fun?* And Andrew, who's playing with *Battery* was the main drummer in *Good Clean Fun.* I think they are hilarious, they're great, they're funny. Issa is like a really old friend of ours.

Their *Who Shares Wins* 7" back cover had this photo of someone getting smileys tattooed on his hands.

That was my brother, Mike and it was in my parent's house. He was the tattooer, but it wasn't real. I love that. My younger brother played drums on that 7".

Touring plans?

Not for a while. We're not trying to get big. This was a special opportunity, we were having an awesome time. I love doing *Battery* and I never say never. But honestly, I kind of love that every time could be the last. This isn't about anything except what's happening now. When you're a young band you spend all this time on a hamster wheel, trying to get the next thing and the next and the next. Until you realize you didn't enjoy while it was happening. I'm so fucking lucky to be doing this. I'm gonna fucking give it 1000% and I'm gonna leave you knowing that we came here with good intentions, we poured our hearts out and we gave everything we had. I know that's what I do and that's what the guys do and I'm proud of that.

Brian @ Szombathely, HU. 29.05.1998. Photo: from the collection of Gáspár Sós

Do you remember anything from the show you played in Hungary in 1998?

I remember that show super clearly. That was one of my favorite shows we ever played. I remember that Ken's ears swelled up and he had to go to the doctor and they popped them. And I remember everybody was chanting Ken's name before we came on stage. There was a group of kids from Slovakia that chartered a bus to come to the show. And Petar, our merch guy who's with us now, that was the first time he ever saw us. It was amazing. I wish we could go back to Hungary and Budapest.

So do I! Thanks a lot for your time! Any last words?

Thank you! Your questions were amazing. It means a lot that you've put so much time into it.

Battery @ Végállomás, Szombathely, HU. 29.05.1998. Photo: from the collection of Gáspár Sós

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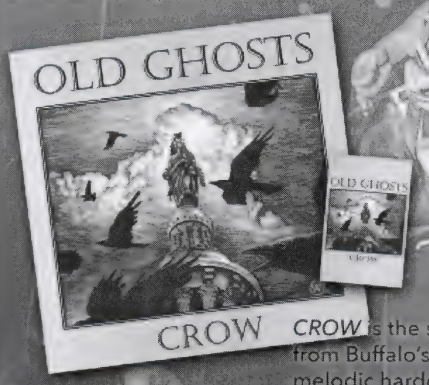

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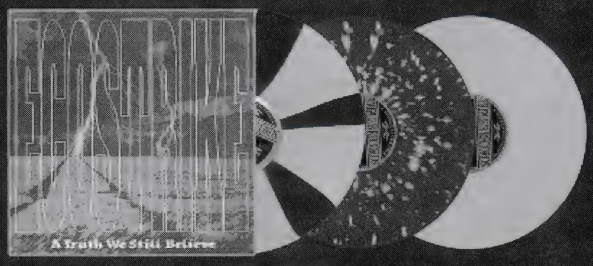

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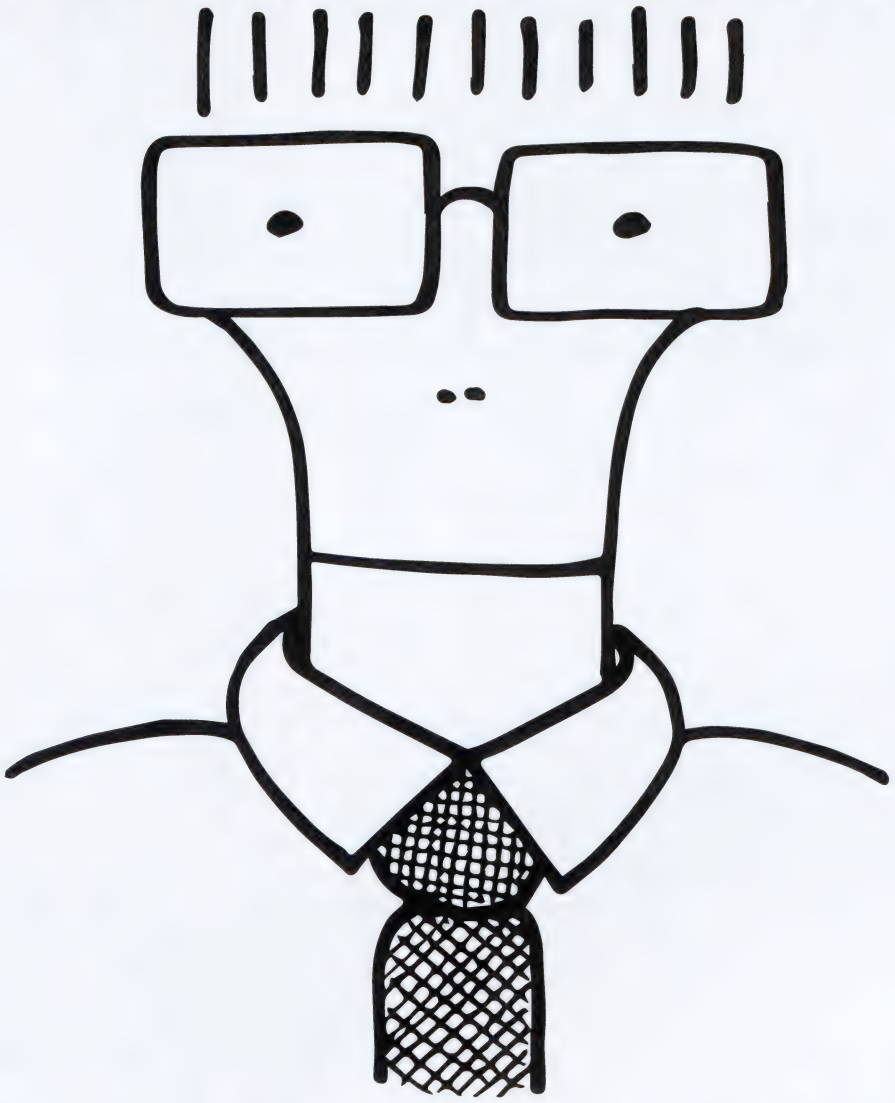


EDUCATORS IN HARDCORE

Now that I have kids and the older one goes to kindergarten, there's a new/old institution in my life again that I have to compromise with and that still haunts me in my dreams: school. I used to hate it so much when I was a kid. Now it's sneaking back into my life. It's taking control over me once again and is bringing stress and high expectations as well. And who's going to help the children with their homework? I feel like every finger is pointing at me. I'm not happy about that. Okay, I'll take all the grammar exercises, write ups and biology tasks, but you could kill me with maths. Luckily I have fingers, hahaha. When I imagine my son being in school I can see him clearly staring out the window for 45 minutes and not having any idea what lesson it is right now. I can hear the question: "Who did he inherit this from?" Fingers pointing at me, again. For good reason I have to say. When I had long hair, teachers thought I was a girl. When I had torn jeans, they worriedly told my mom, even though we both liked it that way. I was out of line in elementary school and I couldn't pay attention during neither lessons nor tests. I preferred to play with my pen or just stare out the window. Once I fell asleep during class and fell off the chair. And of course things didn't get any easier in high school. Even though I could focus and pay attention if I wanted to, I was out of line even more at the same time and usually intentionally. My father once went to a high school parents' meeting and he came home so humiliated that he never ever went there again for any meeting. God, how much I hated school!

Oddly enough, when I look around and think about my friends, I see a bunch of teachers among them and I love them. What the fuck? How is this possible? I understand that not every hardcore kid wants to become an assistant in a Vans or Nike shop, but they are teachers! I had to find out why. Hope that you will find these four interviews with the best teachers in the world interesting.

Daniel Hoskin

34

Adelaide, South Australia

How did you get into hardcore and how old were you?

I've always found myself attracted to and listening to some sort of alternative music ever since I was as young as 6 or 7. My dad liked rock based music and *Silverchair* was my favourite band for a long time. Around 12-13 I discovered the world of *Korn/Limp Bizkit* and it wasn't long after that I started listening to punk music as well. Hardcore was an extension of listening to a lot of *AFI* during high school and working out that some heaviness and pace to music was a perfect combination. Hardcore as such has been prominent in my life since around 2002/03.

Looking back on elementary school, high school and university, what were the things you loved and/or hated about them?

I understood and embraced the idea early on in high school that a decent education could provide me good opportunities so I generally liked school and was happy to go, even if my school was a bit of a run down one and I was "a bit different" than most. One thing I loved was that in the last couple of years in high school teachers had established that I was a mature kid who wanted to make the most of school so I always felt as though I was treated as a person, not just a student. One thing I disliked was that for some unknown reason my school had a pool (but not half of the actual required things), but we never used it.

As a kid, did you consider your teachers friends or foes?

I always considered them as people who had kids best intentions at the forefront of their thinking. I think that came from my Dad who made it clear they're just people doing their job and I need to respect them. While I did get in trouble and suspended the odd time during my 12 years of schooling, I generally got on well with teachers and had good relationships with them. One teacher even let me drive his Porsche in the car park for a physics assignment!

When did you realise you want to become a teacher? What was your motivation?

Teaching was an option when I finished school but I pursued the sports industry. After doing a job running sports clinics with kids I decided I should do the masters of education and become a teacher. I enjoyed working with kids and knew a teaching career would have autonomy and that almost no day would be the same. I also knew I'd basically never be out of work and teaching in Australia is an above average wage so job security was a factor.

Where do you work now and what do you teach? Please tell us about your school and the kids you work with.

I work at One Tree Hill Primary School (like the tv show) however we actually have a million trees and kids seem to love climbing them and fighting with sticks! I have a year 6/7 class (11-13 year olds). Year 7 here is the final year of primary school before going to high school. I used to work in a high school so I try to teach in a style that sets kids up for high school so when they get there they're not totally feeling like they're in the deep end. I have a pretty standard class for Australia, some kids work exceptionally well, most are ok and a handful are frustrating! I also have one student with a major learning disability, which has been something new for me in my career and a great learning opportunity (as well as a lot of fun because he's a cheeky kid).

Do your pupils understand you're some ways different than the other teachers?

They certainly do! I know in general I'm a bit of an odd mix and for these kids being still somewhat young, I'm one really weird person. I'm pretty open about my life so veganism, straight edge, hardcore, liking random pieces of clothing, making funny signs for sports events or whatever it might be they know about. I do that partly

Daniel at his 25th Bane show @ El Local, Lima, Peru. 14.11.2014.

because I have no problems showing my true self to kids and being authentic plus I learnt early in my career that having a 'weird' teacher allows students who feel they're different as well be more of them true selves.

Did you try to introduce hardcore, sxe, veganism, etc to your pupils? What were the reactions?

I always have conversations when I can tell a student is genuinely interested and asking. I did this more so when I was at my last school teaching older kids (14-16 years old) and would often bring in vegan food. I find that's one of the main things they ask about. Having younger students now I find it's been more about changing perspectives about veganism and illustrating how much vegan food they already eat rather than with older kids more about it being a genuine possibility of changing and me helping them out. I did also once have a task about researching straight edge in a health class when discussing alternatives to alcohol and drugs. I've been known to play various kinds of music and I've only ever had one student in ten years who genuinely loved hardcore as well. She freaked out when she saw my shirt one day and asked "is that *Bane*, like the hardcore band" to which I said yes and then she proceeded to show me her playlist of *Have Heart, Bane* and *Down To Nothing*. I gave her a new list of things to look up and she loved it, set for life now!

Daniel with his class

What do you do when there's a gap between truth or your personal beliefs and the ministry's curriculum?

Luckily for me the Australian curriculum is written in a way that allows lots of scope in terms of teaching and with any task you can have lots of options and avenues students can take to achieve the same learning outcome.

Is there a teaching job you wouldn't take for some reasons?

I have stuck to working in the public system as I did a few days relief teaching at a catholic school and I don't want anything to do with religion, especially at work.

Is teaching different from what you imagined when you've chosen this path?

In most ways it's essentially what I expected, however I have more genuine care more for students each year than I ever thought I would. It's amazing how much students can impact on your life in a variety of ways and how far I've been willing to go to help a student out with work or life when needed. I also thought after ten years I'd be cruising but it seems to be getting harder and busier every year as they ask more and more of teachers.

I would think, as a teacher you get to meet parents from all walks of life with all sorts of political beliefs. How do you handle it when you realize that parents have a negative effect on their kids?

Australia is pretty relaxed in regards to politics so that's not much of an issue. I had one parent ask about how I would teach the health curriculum because of being vegan and my response was based around how I need to provide a balanced curriculum illustrating all aspects with critical thinking and both her and my boss were happy and it never came up again. I've had very few issues with parents in my career.

Ever been in a situation where it turns out that you and some kids' parents are both into hardcore and they expected you to treat their kids different because of that?

Haven't really had this. It wouldn't change anything I do in my teaching.

Bane @ Circulo Operário do Cruzeiro, Brasília, Brazil. 08.11.2014. Photo: Natália Valarini

Are there things you learned from hardcore and use them in your professional life?

The biggest one would be around acceptance and understanding of those who are different. I am very big on these and the overall aspect of respect. Language use is another one I am very quick to correct around gender and sexuality as well as just trying to 'normalise' difference. I'll happily tell them about situations based on people I know who are people from the scene to give some context.

Can you think of any punk/hc songs about school or teachers?

I can't think of any off the top of my head apart from the Ramones, but I'm sure there are a fair few. I'd imagine many are negative so maybe I should start a band that had lyrics talking positively about school and learning.

Bane @ Dürer Kert, Budapest, HU. 13.12.2016. Photo: Zoltán Francz, Keksz

Isn't hardcore and punk about breaking rules?

I don't think so.

How did you see as a kid and how do you see now bands with some obvious gang connections? This seems to be a taboo topic in hardcore.

I don't see any of this in Australia.

Who's your favourite teacher in hardcore?

Ralf from *Recognize* of course!

At Hungarian football games you hear many fans cursing the umpires when they disagree. So in sports you also have chosen a path that probably won't make you popular among punks, right? Why did you want to become an umpire? What are a goal umpire's career goals and how much have you fulfilled yet?

As much as I love hardcore and lots of the associated aspects, sports is number 1 for me. Umpiring in the national league of Australian rules football in front of 50,000 people each week is a big passion of mine. 2020 will be my 12th year on the list and I've umpired 132 games. I am still working hard to umpire the grand final at the end of the year. Through umpiring I've had a long list of amazing moments such as going to China, umpired at the MCG in front of 91,000 people and all the incidental conversations with players who I love. The students do seem to like seeing their teacher on TV! Australian rules football here is bigger than any other sport (in fact it's the 3rd most attended sporting league in the world for average attendance after the NFL and Bundesliga). The fact I'm involved at the elite level isn't a negative at all. We all talk footy and love it so it's cool. I've also learnt that everyone curses umpires until they actually understand what we are doing and then their perspective changes. Reality is the general public have very little idea what goes into umpiring/refereeing at an elite level and they wouldn't last 3 minutes doing it. As I said I'm sports mad, except for rugby. Both forms are not popular here and I don't watch them. I do love the New York Giants in the NFL though and follow Soccer around the world as much as I can between everything else.

What's cool in Australia right now music wise?

Oh man, everyone always sleeps on Australian hardcore and it frustrates me. We have been producing amazing bands for years.

- *Caged Existence* and *Empower* bring the vegan mosh
- *No Brainer, All In, Pure Instinct* and *Empower* with a fresh youth crew vibe
- *Primitive Blast* and *World View* with some hardcore groove
- *Broken* doing the straight up hardcore thing well
- *Descent* if you want something real heavy
- *Porcelain* for when you want to just be a bit more chill
- *Life. Lair. Regret Records, Last Ride Records, Best Wishes Records,* they'll have you sorted.

Thanks a lot! The last words are yours.

Thanks for including me legend.

Give more, give everything, give blood.
#baneforever

Tamás Marton

Gear

25

Budapest, Hungary

How did you get into hardcore and how old were you?

I'm twenty-five at the moment and I was around seventeen years old, when I first heard about hardcore-punk. One of my classmates, who knew that I liked heavy music, introduced *Minor Threat* to me alongside some other bands. I was instantly hooked. The Internet helped me to get everything that I was interested in and later I got to know people who were attending the shows in Budapest, including the guys in *No Regret* crew, who have been my good friends ever since.

Looking back on elementary school, high school and university, what were the things you loved and/or hated about them?

The subjects that I teach (History and Geography) I loved obviously, these have always been my favorites. On the other hand, I didn't like Maths throughout all the years when I was in school. It caused me a lot of difficulties and most of my Maths teachers hated me. At graduation I wanted to prove myself to everyone, so I revised and prepared a lot for Maths and thanks to that it turned out really well. I thought it was perfect closure and I'm doing fine without math's classes ever since, haha.

As a kid, did you consider your teachers friends or foes?

Both. There are several individuals among the teachers I had that I'm really thankful for. Thanks to their work, my life is better today. But there were people who not only taught poorly, they also wanted to cross me all the time. Throughout school I had a lot of conflicts with them, because I always told them my opinions and stood up against them. Here I would like to note that I've never been a model student and just rarely got good grades for my behaviour. I got a lot of warnings, so in some way it's understandable why they had negative opinions about me. Nowadays it's funny to hear the co-workers complain in the teachers' room about a kid just like me back then, haha.

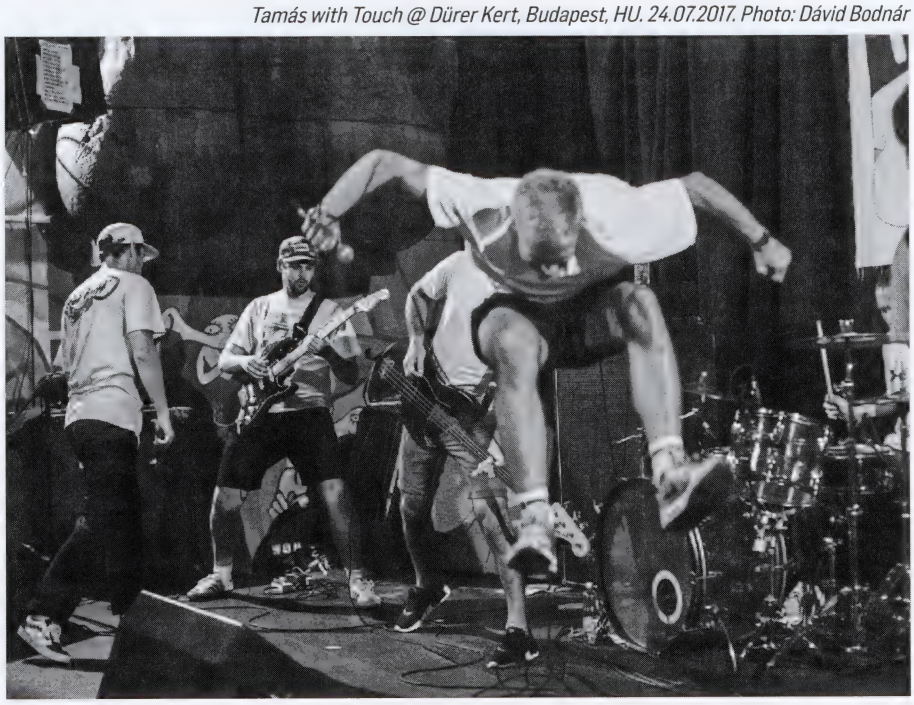
When did you realise you wanted to become a teacher? What was your motivation?

I was sixteen. I loved those subjects that I eventually decided to teach myself, I loved the kids and didn't want to be stuck in an office for my whole life, so I realized I wanted to become a teacher. I was working with kids already, so I had somewhat seen the constructive role of pedagogy in our society, and that made a teaching career very appealing to me. Oddly, a good part of my motivation came from seeing burned out, world-weary educators in the middle of their careers, who just wanted to get over every weekday, didn't want to bring value to their pupils' lives. I thought that I'll be the person who will do this with a sense of vocation and responsibility. As a teacher I see a lot of possibilities in front of me. I hope I can become the person that as a teenager I imagined I'd be.

Where do you work now and what do you teach? Please tell us about your school and the kids you work with.

Until now I have only done internships, I graduated last winter and just started to teach full time. At the moment I teach Geography and History at Sashegy János Arany Elementary School and Gymnasium for pupils up from seventh grade. So far I feel more comfortable with the high-school classes, but elementary school has its ups too. It's just fine, too, as long as they don't treat me like an old man.

Tamás with Touch @ Dürer Kert, Budapest, HU. 24.07.2017. Photo: Dávid Bodnár



Do your pupils understand you're some ways different than the other teachers?

A certain part of them does. The ones that I taught or talked to. I think the rest of them believe that I'm just a graduate student, haha. I stick out from the teaching staff by simply the way I look and dress. On my first workdays it happened a few times that older colleagues didn't want to let me in the teachers' room, haha. I think the students that I've taught so far liked it that I'm closer to them, not just in age but in lifestyle, too. It's easier for them to communicate with me and they feel more comfortable during class.

Did you try to introduce hardcore, straight edge, etc. to your pupils? What were the reactions?

Besides wearing X'ed t-shirts sometimes and my Swatch, I don't promote straight edge in school. If they ask me about it, or it comes up in a discussion, I'm happy to tell them about it, but otherwise I don't want them to think it's a poor attempt of the school at introducing another drug prevention programme. They can decide for themselves how they want to live their lives.
I already talked about hardcore to several students, and those who are following me on Facebook, they can see the music and gigs I share. Once, some kids from one of the classes that I had a good connection with during my internship surprised me and showed up at one of our shows. They made me terribly happy. Who knows, if this goes on like this, we will have a lot more new kids at shows, haha.

What do you do when there's a gap between truth or your personal beliefs and the ministry's curriculum?

We go through it according to the official curriculum and as it will be in exams later, this is very important. If my opinion of a topic is very different, I add some information objectively, possibly in a way that doesn't influence their own opinions. And if we have some time left, and the class seems to be up for it, I'm glad to have a conversation about the topic, to find a standpoint together. This is the best solution.

Is there a teaching job you wouldn't take for some reasons?

Right now I feel like I had enough of university forever, so I don't want to teach in higher education. I've heard many jokes about me becoming school principal one day. Well, I'm not sure if I want that to happen. I think I'd rather stay close to students, even if this job is a lot harder many times. But time will tell anyway after all.

Is teaching different from what you imagined when you've chosen this path?

Not that much, but there are many things that I didn't think of earlier, like correcting a thesis or conducting a teacher-parent meeting.

I would think that as a teacher you get to meet parents from all walks of life with all sorts of political beliefs. How do you handle it when you realize that parents have a negative effect on their kids?

Luckily I got on well with the majority of parents that I got in touch with so far. Unfortunately I see also cases in which a certain kid has extreme views about the world, because this is what their parents plant into them at home. I think you can handle this by paying extra attention to that kid. You'd better dedicate some time to talk to them and have a conversation. Unfortunately, a much bigger issue is the mental strain and abuse of kids by their parents. Unfortunately teachers don't have much space to manoeuvre, but you have to do the best you can to protect minors!

Ever got to teach kids who were already into punk? Did they accept you?

Only metalheads so far, I complimented them on their t-shirts, which surprised them a lot, haha!

Ever been in a situation where it turns out that you and some kids' parents are both into hardcore and they expected you to treat their kids different because of that?

This seems to be quite surreal for me, but it's funny to think about it. It can even happen. Bence, if I ever get to teach your kids, they will receive very good grades, hahaha!

Are there things you learned from hardcore and use them in your professional life?

Actually hardcore gave a lot to my private life and I benefit from that in my professional life as well. Things like creativity,

At the Dischord house

Gear @ Auróra, Budapest, HU. 23.03.2019. Photo: Balázs Gál

leaving indifference behind, DIY approach, and even strong opinion forming. Also, being a hardcore frontman helps me to fill the biggest classrooms with my voice, when the class gets loud, haha.

Can you think of any punk/hc songs about school or teachers?

The most hardcore/punk songs about school are from the United States, where public education is in quite poor condition, so obviously these songs are judgemental. I can think of a few *Bane* or *Battery* songs where it comes up, but maybe it's just me who's uninformed. Can you think of any other songs?

Isn't hardcore and punk about breaking rules?

It's a matter of interpretation. I think, no matter what kind of system we're living in, there will always be rules. There are rules and norms that you can break, when taking on the consequences. There are rules that you must accept if you want to reach certain goals in life, no matter how stressful it is. Hardcore punk gives me answers in both cases.

How did you perceive bands with some obvious gang connections as a kid and how do you see them now? This seems to be a taboo topic in hardcore.

I find these connections pretty boring, even when you look at early 90s NYHC. And the current German or Japanese examples are ridiculous. People are really interested in this?

Who's your favourite teacher in hardcore?

I can think of two who served as a big confirmation for me when I chose this career, because they showed me that hardcore and being a teacher can go together: Pat Flynn *(Have Heart)* and Elijah Horner *(Killing The Dream)*. I'd like to mention Orhun Öner, too (author of *Life. Love.Shirts.* books), so rad that one of the biggest hardcore merch collectors is a teacher.

You're also a Scout, right? Please tell us about it! What do you do within the organization?

Yes, I'm one of the 38 million members of the worldwide Scouting Movement. You can join the Scouts from age eight on. Kids can learn all sort of things useful in life from voluntary leaders. I became a voluntary leader ten years ago. Since then I do weekly classes for younger scouts entrusted to me. Over the years I took on bigger and bigger roles, I became responsible for education and coordination of teams of hundreds. I've trained new scout leaders and been responsible to fully organize summer camps and other programs year around. I had the chance to lead the Hungarian delegation traveling to the World Scout Jamboree two times. At these gatherings forty thousand scouts get together from all over the world in a huge joint camp. With the Hungarian leaders I organized the transportation and catering for the Hungarian Jamboree Team consisting of two-three hundred Hungarian kids, once to Japan and once to the United States. Scouting is one of the main ideologies in my life, which is present in my everyday life in some forms.

As an outsider, I don't have much insight, but are there any ideas conflicting between the Scouts Association's maybe more conservative views and the more liberal ones, common in the hardcore scene?

I think, there's a lot in common actually, just the outfits are different, but both started as a gathering of street kids. By definition, Scouting is a voluntary, non-political, religious based movement to contribute to the development of young people, which set the objective of helping others and the pursuit of a better world. The Scout Movement's founder was a religious soldier, thus we have some seriously structured parts in our movement, like the uniforms we have and there is transcendence in our lives. But scouting with these particularities is not about creating borders, but rather an all-inclusive thing for everyone who accepts our shared values, to join without distinction of gender, origin, race, creed or political beliefs. People can learn here, how to get by in all sort of different situations in life and you also get an accepting community for a lifetime, plus you can take part in the coolest and most active competency development program in the world.
I'm aware of the fact that scouting and hardcore seemed to be two totally different things at first sight, it took a lot of time for me too to reconcile all of this within myself. I couldn't do this alone, so I'm really grateful for the ones, like Laci Alakszai (from *Touch),* who I could share my thoughts with to be able to find my own voice. All in all, it's scouting and hardcore, especially the youth crew within that, what helped me to achieve self-realization.

What's up with your band, *Gear?* Any news or plans for the future?

Throughout the summer a lot of things have been reshaped about the band. The main change is that we parted ways with Tibi by mutual agreement. Our new drummer is Dani Kiszely *(Touch, Exterminating Angel),* who is a very good friend of ours, so we understand each other very well. We rehearse enthusiastically, working on new songs and preparing to play shows again. You will hear about us, soon.

Thanks for the interview!

At the 24th World Scout Jamboree @ West Virginia. 2019.

Ralf Knappe

Recognize, Minor At Heart fanzine

37

I'm originally from a small town close to Bamberg, Germany. Right now I live in a small village in the middle of nowhere, Germany.

How did you get into hardcore and how old were you?

Pretty much with whatever I've done in my life, I've always kind of a late bloomer, so be prepared for a long winded answer. I first got in touch with punk when *Green Day* and *The Offspring* became big in the mid 90s and both bands had music videos on MTV. That's also how I also first got to know German punk band *Die Ärzte*. Seeing *Beastie Boys* videos on MTV was huge for me as well. I listened to those bands a lot, but never dove deeper into punk or hardcore at that time. Fast forward a few years and lots of experimenting with different types of music, which I'd rather not disclose publicly, haha. When I was 18 I went to a huge festival close to where I'm from and saw *Rage Against The Machine* more or less by accident. They blew my mind because they had such great energy on stage and I got more into heavy music again. Little did I know that Zach had played in one of the best hardcore bands ever. That took me a few years to discover. I started seeing a girl who was into punk rock around that time as well. She introduced me to a bunch of bands and also took me to a club that had an alternative/punk/hardcore night every two weeks. That was an important gateway for me and I discovered a ton of bands through these nights. I'd gotten into skateboarding around that time as well, so skate videos became an important influence as well. But like I said, I was rather late to really discover punk and hardcore.

Looking back on elementary school, high school and university, what were the things you loved and/or hated about them?

I loved going to kindergarten and I still remember that I was really looking forward to going to school, because that meant you were one of the older kids. As a matter of fact, I really liked going to school from the beginning. Not to toot my own horn, but I was a really good student, so school was always easy for me. Homework and learning never really bothered me either. I met my best friend in 2nd grade and we became inseparable pretty fast. He and I are still best friends 30 years later. So elementary school and later also high school (German states usually have a three-tiered school system and the concept of a high school to which all students go isn't very widespread) was more of a place to hang out with friends and have fun. I also liked participating in extracurricular activities like drama group, which was always a lot of fun, too. I didn't have that many negative experiences to be honest.

As much as I liked school, I really hated going to university. Quitting never entered my mind because I knew I wanted to become a teacher and for that I needed to finish university, but I didn't spend a whole lot of time in classes and tried to graduate as quickly as possible. Now, I could blame my negative experiences on my fellow students and the professors, but that wouldn't be entirely fair. By the time I started going to university, I was fully into hardcore and skateboarding, so I kind of liked being the outcast, seemingly low-achieving type of student. The former was definitely true, the latter not that much. But I liked the image, sort of. I didn't put in all that much effort at university to be honest. Going skating and going to shows was way more fun. I did pretty well at university nonetheless. I also felt that what I was supposed to learn at university wouldn't really help me to know how to be a teacher. Lots of theories that sounded nice in principal, but I didn't see their practicability in a real classroom environment. After having worked for 10+ years as a teacher by now, I still feel that I was right about that for the most part. I did a lot of studying on my own, because I did want to be a teacher after all, but most of the things I was taught at university I couldn't have cared less about. Teacher education needs some major change in my opinion, and there have been some changes made, but I feel a lot is still left to be desired. Coming back to the beginning, I really disliked most of the other students and never had a personal relationship with my professors. I felt that most students thought that whatever they said or wrote was so clever and sophisticated and groundbreaking, when in reality it was mostly just superficial and re-hashed bullshit. But many people acted like they were so far above everyone else, which is a type of behavior I really hate. The whole party culture you find at universities was a big turn-off for me as well. Maybe I would have thought differently if I'd put in more effort to talk to them and get to know them more, but at the same time, I don't really regret not doing that.

As a kid, did you consider your teachers friends or foes?

Most of the teachers I had in elementary school were pretty cool and I have fond memories of most of them, except for the first teacher I've ever had. In hindsight she could be pretty scary, but since I was a good student, I never really had a problem with her. But towards other students she could be quite cruel. In high school most of my teachers were pretty cool as well, but again, I had the bonus of being a really high-achieving and well behaved student. However, there were definitely some teachers I'd file under 'If I ever become a teacher, that's NOT what I want to be like.' So they still served a purpose I guess. To sum up: The majority of the teachers I had I considered 'friends'.

When did you realize you want to become a teacher? What was your motivation?

I can't really pinpoint an exact date or even year, but I knew pretty early on that teaching was a career I might enjoy after graduation. I've loved pretty much everything to do with history from an early age, way before I had that subject in school, so turning that into a career sounded like a good idea to me. There aren't that many options if you want to do something with history, or at least I wasn't aware of the possibilities at the time, so the decision to get into teaching was rather easy.

I was also intrigued by the idea of working with kids, rather than sitting in libraries and archives all day long, and maybe inspire them to get into history as well. Pretty idealistic, I know, and in reality, it's not that easy, but I didn't know that back then, haha. The fact that I really enjoyed going to school also helped in the decision making process. 'Well, if I like going to school now, why shouldn't I like it when I'm 37 or 53?' That kind of thinking. You get a reality check quite quickly once you start working as a teacher, but that's another story. And lastly: Holidays. Any teacher denying that is a liar.

Jane, Ralf and Bence @ Würzburg, DE. 20.07.2019.

Where do you work now and what do you teach? Please tell us about your school and the kids you work with.

Like I said before, most states in Germany have a three-tiered school system. Everyone goes to elementary school, but after year 4, students are usually split up according to their grade average and they start going to different types of schools. I teach at a Gymnasium, which is the highest form of secondary education. Besides History, I also teach English and Social Studies.
I just started a job at a new school a few weeks ago, so I can't really say too much about this school. This is the fifth school I teach at and my experience at every single school was: The kids are (still) alright. Something I did at my last school besides working as a regular teacher was working with Syrian refugees after school. It was a mix of teaching and counselling and it was a really great experience.

Do your pupils understand you're in some ways different than the other teachers?

I don't know if I'm that different from other teachers to be honest because to them I'm most likely the one with all the tasks, homework, tests and grades first and foremost. From my own perspective I may fill out that role a little differently than some of my colleagues, but I'm not sure if my students see that the same way. That's really a question you'd have to ask them.

Did you try to introduce hardcore, sxe, veganism to your pupils? What were the reactions?

I never really talk about what kind of music I like with any of my students to be honest. I try to separate work and private life as much as possible, plus listening to punk and hardcore can be tricky because as a teacher you usually work for the state, and some of the lyrical content isn't always compatible with that I guess. So I try to avoid that topic. One pupil accidentally saw that I was listening to *Black Flag* on the bus during a school trip and since she was into punk rock, she approached me afterwards and talked to me about that. She was shocked, but she also thought it was pretty rad.

Veganism is a different issue. At my old school all my colleagues and a majority of the students knew that I'm vegan, because that's not something you can really hide. And why would you? I'm not a preachy vegan, but whenever students asked, I'd tell them my motivation behind my decision to go vegan. Many students were open minded, more so than many colleagues, to be honest. I taught at a school in a rather rural area for many years, and when I started my job there, veganism wasn't as common as it is nowadays, even though that was less than ten years ago. But a lot has changed in the last decade. Over the last two to three years, there were some students who were vegan as well. I can't say if I had anything to do with that, but the thought is nice, if you know what I mean. The last three years I worked at that school I was in charge of 'alternative food' at the annual school festival, so there were always vegan options as well, which was a cool way to expose people to vegan food. The feedback was usually pretty good.

What do you do when there's a gap between truth or your personal beliefs and the ministry's curriculum?

To be honest, that hasn't really been that much of an issue, at least not when it comes to factual information. Facts are simply facts. True, the curriculum is the

basis for everything we have to teach, so you don't have much wiggle room for what you teach on a general level, but how you teach the subject matter or what you put the focus on is up to you. There are some topics I enjoy teaching more, others I enjoy less, but that's natural I guess and I just chalk that up to 'It's part of the job.' Technically, I'm supposed to teach all of my students to be god-fearing and patriotic persons, but these are actually two areas I do have issues with. How to solve that? While I think that my personal beliefs are the best (who doesn't?), I don't necessarily think they're the best for everyone else. I also don't like pushing my beliefs onto others because I hate it when someone tries to do that to me. I'd much rather have a discussion with my students, so they can make up their minds and come to a decision on their own. However, there are a lot of qualms I have with the education system in general, but there's not much I can do about it, so I try to make everything work to my liking and tweak things the way I think it's best within the official framework.

Is there a teaching job you wouldn't take for some reasons?

I try to stay away from administrative duties as much as possible. That's not what I studied for. I want to work with the students, not deal with official forms and bureaucratic bullshit.

Is teaching different from what you imagined when you've chosen this path?

Yes and no. I mentioned earlier that I made the decision to become a teacher pretty early on in my life. As a kid you don't really know what having a job means anyway. When I was a student, teacher was the only job I had a rough idea of what it could be like. But reality is always different of course. Plus, the job of a teacher has changed considerably since I was in school because society has changed considerably the last 20 years. It's much more work than I thought and much more work behind the scenes that students, parents and the public don't see. That sounds pretty negative, but all in all I really like being a teacher because I really like the subjects I teach and I enjoy working with kids. It's amazing to see how kids develop their own personalities and what young minds are capable of.

I would think, as a teacher you get to meet parents from all walks of life with all sorts of political beliefs. How do you handle it when you realize that parents have a very negative effect on their kids?

First of all, I usually stay clear of talking politics with parents. When they come to see me at school or we talk on the phone, the issue is their kid and any of the problems the kid might have. Secondly, it depends on how you define negative effect. I do believe that it's the parents' prerogative to raise their kids. By that I mean teach them how to behave, give them a moral and ethical code, political and religious beliefs etc. I can maybe aid the kids to some degree and give them something to think about, let's say if they show racist or sexist or homophobic or whatever tendencies, so they can reflect on their attitudes and behaviour. I'd talk to the parents, for sure, but working against the parents in such a case is very, very difficult. If I noticed that a kid gets actually physically abused, I'd go the official way, because that's really the only thing you can do in such a scenario.

Ever got to teach kids who were already into punk? Did they accept you?

Yeah, all the time. I've taught plenty of punk/hardcore kids or kids who are into skateboarding, which are often the same kids. You really have to reflect on your own behaviour as a teacher so you don't treat them differently than the rest subconsciously, because you might feel more sympathetic towards them. I feel pretty confident in saying that I have had a pretty good teacher-student relationship with the majority of the students I've taught so far. Same goes for these kids. I will talk to them about skateboarding and stuff from time to time, so maybe that gets me some cool points. There are some lessons you can also incorporate skateboarding and music, which is always pretty cool. If students feel respected by a teacher, they usually have no problem accepting the teacher. I hope all of my students always get that feeling.

Here's a story about how one of my students is kind of responsible why I claimed edge. Again, I'm a late bloomer because I only claimed edge when I was maybe 31/32. Little back story, I've never been drunk in my life, never even tasted beer. I tried a few other things, but I'd been drug free since I was 23. As much as I identified with the idea of straight edge, I didn't want to put any labels on me, because when I first heard about straight edge at age 18/19, labels sounded pretty lame to me. There were also a lot of bands and people who identified as straight edge I didn't want to be associated with, so I'd always just tell people that I didn't drink. Which, when you're in the hardcore world, usually translates to straight edge. Anyway, fast forward a few years. I'm having a discussion with some students about veganism, when one of them asks me if drinking alcohol would be ok as a vegan. I answered him that yes, it would be okay, depending on what alcoholic beverage we're talking about, but that I didn't drink anyway. He was a skateboarder and was also into punk, so he asked me if I was straight edge, because I didn't drink.

Recognize @ Juz Domino, Coburg, DE. 09.02.2019. Photo: May @brightenxup

I told him that I liked the idea of straight edge, but didn't call myself edge because of the label. But even while talking to him, I felt kind of stupid giving this long winding answer when I could have just told him, yes, I'm straight edge. So, at the ripe age of 31/32 I decided to claim edge. I had also changed my attitude towards labels in general and straight edge being associated with a lot of negative bullshit. If I liked the idea behind straight edge, I was straight anyway and I wanted the label to have a positive connotation, why not be a part of it and do something about it? But my student – and my then girlfriend, now wife, who told me to get over myself and just claim edge – gave me the final nudge.

Ever been in a situation where it turns out that you and some kids' parents are both into hardcore and they expected you to treat their kids differently because of that?

No, never happened. Like I said, I keep my private life pretty private and I usually don't talk to parents about their taste in music either. If some parent ever came in with a band shirt, I still wouldn't broach the subject. The idea that parents would want me to treat their kids differently simply because we share the same taste in music or like a certain band sounds very weird to me. And I certainly wouldn't oblige them.

Are there things you learned from hardcore and use them in your professional life?

Be open minded, treat everybody the same, be respectful, be supportive, be able to step outside my comfort zone and enable others to do the same. But to be honest, I'd adopted those principles long before I got into punk and hardcore, because it was quite old to get into that subculture as I'd explained earlier. It was more like 'Oh, there's this type of music that also values those ideals I already have. Pretty cool." But yeah, these are probably the things that overlap from hardcore into my professional life the most.

Can you think of any punk/hc songs about school or teachers?

Dangers have a song called Pyramid of Empties, in which the singer, Al, reflects on working in the field of education himself. The song kind of deals with your question about gaps between the curriculum and personal beliefs, or being part of the system in general. I'm sure there's a myriad of songs that are about how teachers and school suck, cause that's like a standard trope in punk/hardcore songs.

Isn't hardcore and punk about breaking rules?

It is and it isn't. Hardcore and punk always claim to be about breaking rules, but as genres and subcultures, they tend to come with a lot of rules themselves. Now, questioning the rules set by society and the society that makes these rules itself is something different. That is something I really want to teach my students. Actually, one of the highest official goals in education according to the official curriculum is to enable the students to think for themselves , to be reflective on their own personality and behavior and to be 'enlightened' in general. So there's not really a contradiction for me here.

How did you see as a kid and how do you see now bands with some obvious gang connections? This seems to be a taboo topic in hardcore.

Personally I don't get the whole gang thing and I'm really glad it never really caught on in Germany. Gangs are not very hardcore to begin with in my opinion and they stand for a lot of things I can't stand both in real life and within hardcore. So I could do without both – gangs and gang-affiliated bands. However, I'm also aware that my life and upbringing were very sheltered and that my reality isn't the reality of everyone else in hardcore. I get why some people start or want to be part of a gang from a sociological and psychological standpoint, but I consider it a negative influence on hardcore in general.

Who's your favourite teacher in hardcore?

That's difficult to answer, because I have a bunch of good friends who are teachers and also into hardcore. On a very personal level: I met my other best friend on the first day of university in an introductory course we both went to. He approached me because I was the only other person with a hardcore shirt, haha. It was love at first sight basically. My studies and my whole life would be completely different if we hadn't met. So I feel inclined to say it's him. I also became really good friends with a teacher (Hi, Daniel!) from Australia, who I met through a mutual friend (Hi, Mike!). We even initiated a pen-friend project between students at his school in Australia and students at my former school. That was a cool project, all thanks to hardcore.

Now, when you talk about teachers in hardcore who are known within the scene because they were in a band, then I'd have to say Pat Flynn. I've always loved his lyrics. *Have Heart* are still one of my favourite bands, and a large part of that is because of the lyrics. But he wrote great lyrics for his other bands as well. Recently, I listened to a bunch of podcasts on which he's featured. He also talks about being a teacher very passionately and he had a lot of interesting things to say. Come to think of it, it might be a tie between him and Al from *Dangers*, although he's not technically a teacher. I think he teaches at university level by now.

What's going on with *Recognize?*

Not as much as it could. We've been writing some new songs and hopefully get to record a 7" or something sooner rather than later. I'd love to play some more shows, but between work, regular life/family and the fact that we don't live that close together, practicing and playing shows is kind of hard. We'll see.

Did having your own child change anything about how you view or practice your job?

Becoming a dad has changed my view on pretty much everything. But to be honest more so on my view on life in general, e.g. work-life balance. I don't think it has affected the way I teach all that much so far. But I think this is due to the fact that my son isn't in school yet. I've talked to a lot of colleagues who are also parents and they told me that they gained a new outlook on their job or how they carry out certain aspects of their job differently when their kid(s) started going to school or hit a certain age/level of education. That's when you really get a fresh perspective on school and teaching, because all of a sudden, you're involved in the education system in two different roles: teacher and parent. So maybe it's best if you do a follow up in a couple of years...

Nick Acosta

New Morality Zine

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Chicago, IL

How did you get into hardcore and how old were you?

Hard to remember the exact point at which I got into hardcore. I think it was a slow transition from being in a lot of various types of heavy/aggressive/underground music when I was younger. A lot of it was thanks to my dad, older sister and older cousin. My sister was listening to things like *The Cranberries, Oasis* and *Beastie Boys.* While my cousin got me into things like the *Deftones, Sepultura* and *Cypress Hill.* While I started to love a lot of those things I also slower gravitated to what was more popular at the time I started really getting into music which was some straightforward punk and metal. That's when I'd get the occasional hardcore band trickle through, or there'd be some sort of connection. This was also around the time when metalcore became a thing the first time around so I loved a lot of that. I remember getting an *AMP* magazine comp *(Give Up The Ghost, Madball, Terror*, etc) and really loving a lot of the songs and helped to be an introduction to working backwards from there. It also helped that a kid in my high school was also into punk and hardcore, so he and I would always talk bands during Spanish class.

Looking back on elementary school, high school and university, what were the things you loved and/or hated about them?

In terms of elementary and high school, I don't think I was aware enough to justifiably hate things about them. I went to Catholic private schools so as I got older the religious aspect of high school really didn't mesh with the way I was feeling about religion. I'd be forced to go to mass and then after school go to my car to listen to Most Precious Blood. It was a weird time. And looking back on it now with the experience and wisdom I've gained I can confidently say the level of privilege I had in going to those school sticks with me. And the level(s) of privileges a lot of my classmates had. I was one of the very FEW minorities in both my middle and high school experience, and I think as a result it took me until college and after to really understand and consider my identity as a person of color.

I loved college. I went to a liberal arts college in Seattle. And while the foundation was Jesuit (Catholic), I really valued the emphasis on social justice. That emphasis was something that I think matched what I was feeling about the injustices of the world in the last year of high school. So then arriving at a place where issues were discussed, as well as action on campus to address them was really empowering. It is what ultimately led me to a career in public education.

As a kid, did you consider your teachers friends or foes?

Eh, I think they were more friends. Even though I was kind of a pain in the butt, I was always respectful to my teachers and built a lot of good relationships. There were a couple that were definite enemies – Rod Card, my high school PE teacher.

When did you realize you want to become a teacher? What was your motivation?

I signed up for a Humanities for Teaching major when going into college because I had considered how much I liked my high school history teacher and thought, "I could do that". So as part of the program we took classes geared toward educational pedagogy (especially Jesuit education), acting for future teachers

Nick loves coffee

(because half of teaching is great acting), and classes on the climate of education (No Child Left Behind, etc). We were also active in Seattle Public schools tutoring, mentoring and student teaching. It was also during this time that I began to really learn about the achievement gap that exists within American schools. The gap between white students and students of color is a result of a racist American public education system. It has EVERYTHING to do with race and class.

Where do you work now and what do you teach? Please tell us about your school and the kids you work with.

I currently teach 12th grade World Literature and Composition (a combination of reading and English class) at the number one non-selective enrollment school in the city of Chicago as the content instructor. Prior to moving to my general education role last year I was a learning specialist teaching 9th grade reading for several years.

The kids I work with are awesome! They are from all over the city of Chicago and come from various backgrounds. Most of them are black or brown low income students from the surrounding neighborhoods. Again, a huge reason I continue to teach is to empower black and brown youth to find their voice and gain access to the decision making table in order to create change.

Nick and his family

Do your pupils understand you're different in some ways than the other teachers?

Meh, not really, haha. For a lot of my students I think I am perceived as just another teacher. I mean, they're teens who tend to view adults as complete aliens or just authority figures. There are a couple students who pick up on some of the things I talk about or am interested in. They 100% know I am more sarcastic (which is NOT always a good teacher thing) than others...

Did you try to introduce hardcore or sxe to your pupils? What were the reactions?

Every now and then. Even when I do talk to students about topics like hardcore, zines or straight edge it doesn't seem to fully stick. A couple kids who have some knowledge about "hard" music tend to catch on to what I talk about. There is a current student who I chat with at least once a week about music. His favorite band is *Power Trip*, so he's more into the metal and thrash side and not straight forward hardcore but it is cool to see some overlap!

What do you do when there's a gap between truth or your personal beliefs and the ministry's curriculum?

WHOA! What a question. Sounds straight out of Orwell's 1984. I'm fortunate enough to have a lot of my personal beliefs and values mirrored in the school network I work for. As a result of that, my school doesn't require a scripted or specific curriculum. I've had the chance to create my own curriculum every year. It's helpful because then I can infuse and address a lot of my own passions into what we discuss.

Is there a teaching job you wouldn't take for some reasons?

At this point...

1- student's younger than 15 (most likely)

2- a school population of majority upper class, privileged students

3- anything related to needing extensive math background

Is teaching different from what you imagined when you've chosen this path?

Absolutely. It is a lot more work and is way more emotionally taxing on a daily basis than I ever imagined. Teaching is not just about knowing content.

I would think, as a teacher you get to meet parents from all walks of life with all sorts of political beliefs. How do you handle it when you realize that parents have a very negative effect on their kids?

I've handled it the best way I can; by acknowledging that at the end of the day the parent is the student's parent. It is never my place to completely impose my beliefs of any kind on a parent, but I am always there as a support. This most often comes out in situations where a student might be struggling or having a hard time in some aspect and I need to be there to support. Whether that is working with the parent to find outside resources and counseling, suggesting taking away their phone until GPA goes up, etc.

Ever been in a situation where it turns out that you and some kids' parents are both into hardcore and they expected you to treat their kids different because of that? Can you imagine this to happen?

No! I wish this would happen! The closest thing I've been to this scenario is a parent came in for report card pick up and was

wearing a *METZ* shirt. We chatted briefly about going to "concerts" but that was the extent of our conversation.

And while this is somewhat tangential, a scenario I have run into more over the last couple of years is seeing students that went to my school/I used to teach now going to shows. I think while they are in school they don't talk too much about music but then they go out to college, etc. and hear more about it. I now see some students that graduated from my school at hardcore shows around the city. Mostly they seem to be into the heavier/metallic hardcore, which I think is an obvious lean if you had previously been into more mainstream metal, etc.

Nick with Downward

Are there things you learned from hardcore and use them in your professional life?

Absolutely! In a lot of different ways. One of the most common I think is my desire to seek various perspectives. Hardcore has taught me to question everything, especially through a lens of "justice" or equity. As a result, I push myself to question the perspective or structures that are in place within my school and my own classroom. It can be really valuable just to ask those questions and gain perspective as a means of improvement.

Another one that is VERY cheesy is the idea that *"satisfaction is the death of desire"*. I tell my students that phrase all the time when I see them growing comfortable or complacent. Whether that's with grades, not changing a specific circumstance, behavior, etc. They always think it's really weird but it's true. Think about all those times in our own lives where we've grown comfortable but could use a push to be our best selves.

Can you think of any punk/hc songs about school or teachers?

Rock n Roll High School? Can't think of any good ones. However, I'd strongly recommend watching *Fiddlehead*'s set from *Back To School Jam* '18. Pat made an already great set even more powerful through some discussion around education and vulnerability.

Isn't hardcore and punk about breaking rules?

It is – and being a teacher is the most fucking punk thing I can think of. I mean, what better way to really challenge authority than by arming black and brown students with the ability to think, critique and communicate clearly enough to dismantle the unjust systems we live in?

How did you see as a kid and how do you see now bands with some obvious gang connections? This seems to be a taboo topic in hardcore.

Meh, I've always thought crews and gangs in hardcore were dumb. In my experience they've always seemed to cause unnecessary fear and drama. I don't know every person's circumstance, but I'd say there are more beneficial ways of feeling accepted than being in a gang. It's hard too because crew and gang life is infused in hardcore in several ways, so it can be hard to dissociate. Even though I might look down on crew mentality, I know there are a bunch of bands (beside some of the most obvious) that I like that are probably affiliated with crews, etc. I do my best to be aware of that and keep it in mind when supporting, etc. but some bands don't wave the fact like a banner but it is present.

Who's your favourite teacher in hardcore?

Can't say for sure. I do remember early on finding out/hearing about dudes from *Stretch Armstrong* being teachers and finding that really cool. They were a band I was very into when first getting into hardcore.

What's going on with *New Morality Zine?*

So many things. Almost too many things this fall. We stayed really busy and put out some FANTASTIC fall releases: *Sweet Soul, Soul Blind, Sunstroke.* I had started interviews for Issue 6, but that's taken a backseat to more music releases. We've got a couple new bands that we will get the chance to work with, a *Fake Eyes* 12" EP, *Sweet Soul* 12" LP in 2020 and hopefully another full length from a band I've been a huge fan of for a while!

Did having your own child change anything about how you view or practice your job?

100% it's very eye opening to be at school calling a parent with concerns about their child, and then coming home to our nanny sharing her concerns for my kid! ha. Makes me really consider how/what I communicate with families. Has also really made me learn more about the development of the brain. Read a lot of research for tantrums, etc. with toddlers that I can actually apply to the behavior of my students (upstairs brain/downstairs brain, fight/flight, etc.)

I can't imagine what it's like to be a teacher coming from a Hispanic family in the middle of Trump's racial war. Please share your feelings, your views, and tell us how it affects your life/professional life.

First, fuck Trump. Second, fuck everything he has done or tried to do. It is embarrassing and disheartening to see the effects of his Presidency on so many levels. Some days it is easier to ignore and "be ok", but others are completely unbearable.

Nick with his class

Everyone is affected even if they do not think they are. As a teacher of mostly brown students, many of whom are/have immediate family that is undocumented, he has caused great fear and stress to my families.

For me, he has opened my eyes and pushed me to really own my identity as a person of color. As a way to combat the stereotypes of brown people and to be a role model for the kids I teach, my daughter and myself.

I have the feeling that it's a lot harder to sell a fanzine in 2019 than in previous years. Is *New Morality Zine* going well or do you feel the same?

I think it is to a degree. I don't think people really have the patience to sit and read zines (let alone the *NMZ* 80+ pages...). We're so used to immediate information that it can make creating and trying to sell a zine tough.

Thanks a lot my friend! Greetings to your family. Keep up the good work with your fanzine and label. The last words are yours.

Thank you for the opportunity to let me share some perspective and thanks for pushing zines. You've been one of the greatest connects I've made through this project and I appreciate your continued support.

To anyone reading this: Go! Go create. Do something to continue to make hardcore interesting and vibrant. Even when you want to complain about "the scene", ask yourself what you're doing to bring about the things you want to see/hear/read, etc.

New Morality Zine HQ

NEW EP

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THE BLOOD AND THE SWEAT

THE STORY OF Sick of it all's KOLLER BROTHERS

FOREWORD BY CHRIS CARRABBA

LOU KOLLER PETE KOLLER WITH HOWIE ABRAMS

FEATURED PHOTOGRAPHER

GÁBOR RÁDI

This time we wanted to ask a Hungarian guy about taking photos and other things. We're really happy that this interview is longer than the usual in this series. Gábor has been playing a very active role in the Hungarian underground for a long time now, so our choice doesn't really need any explanation.

Who's the person behind the camera?

Gábor Rádi.

Are you a professional photographer?

I'm a freelancer videographer/video journalist, which comes with taking photos sometimes. I shoot photos for Qubit.hu. Some of my pictures will be featured in a 444.hu publication soon.

When did you fall in love with photography?

I always wanted to work with videos, but when I was young, video capable DSLRs weren't out there yet. When the first camera like that, the Canon 5D mark II came out, I knew that sooner or later video recording would be democratized and one day this technology would be affordable for me, too. But until then, I thought, photographing would do. To practice sort of. Which is stupid of course, because these two are totally different things, but it's a fact that I learned proper composing from taking photos. Now that I danced around the question, here's an actual answer: I think I was 16 when I took this path and I was around 18, when I realized I love to do this.

Who are your favorite photographers? Who's been the greatest inspiration?

Mostly contemporary hardcore-punk photographers have inspired me. I consider the very close, black and white, directly flashed, wide angle photos of Tomi Bernáth (like this one of *Rákosi*) determinative. He was never too afraid to enter the biggest crowds to take photos, this inspired me a lot.

Photo: Nina Prader

Then there are the photos of János Kummer, which are full of energy and movement. Even though he's been working in different fields for a while now, I love that you can feel the directness and immediacy on his pictures, which he might have gained from concert photography. But I might be overthinking this.

Fluff Fest, Rokycany, CZ. Photo: János Kummer

There's also Viktor Farkas, who I think already moved on from concert photography, but I had a lot of conversations with him about techniques, like how to use flashlights.

What do you work with? What's your equipment/gear?

Right now I have a Sony a6300 camera, which is pretty basic, but as a video journalist I have many things to buy, so I'm progressing slowly toward a proper camera. Especially when I take photos

I feel that it would be nice to have a full frame camera like a Sony a7iii and a dedicated flash, because I use the built in one right now. I have different lenses, it depends on location and lights which one I use. For example, in Auróra I use 16 mm kit lens and I hold a fisheye in front of it with my other hand and I guide the flash upwards. Since it doesn't click, I have to hold it with my finger constantly to have the flash bounc back, so the picture doesn't get the light directly. I have a bunch of M42 and Minolta lenses, but I usually use them only in bigger rooms, when there's more light. But I rarely go to such places like Dürer Kert. The new Gólya venue is a borderline case, but I usually take an RGB lamp with me to have a proper light source.

What's your concept for selecting photos? I saw that you publish pictures in which the head of the artist gets cropped off.

The more expressively I capture a motion, the better. Hardcore-punk is (also) about dynamic in some way and I like to capture that on my photos. I think I have a standard, where it's okay if someone's head is missing, but when it's out of focus, I rarely publish that, except when it transfers some sort of atmosphere.

What are your fav Hungarian bands?

Today I was listening to early 2000s recordings and I thought that current bands are a lot better and their records sound a lot better. Also the community is a lot more open minded, it doesn't matter anymore who or what you are, and it's so good. I always wanted a community like this. Today it's not a problem anymore to put *Diskobra* and *Touch* on the same bill. At *Üszök Festival, Touch* got the greatest response, because they are so good. Now, I'm avoiding the answer again, so I try to reply the question. First of all, I have some all-time favorites like *Modells, Marina Revue, Hátsó Szándék, Newborn, Resources, Red Line Offside, Leukémia* (demo), *Liberal Youth.* I grew up listening to these and it's still good to listen to basically anything from them today, even though I probably wouldn't take some of them as seriously as before. On the other hand I'm not about nostalgia, I like to live in the present and there are a lot of great bands right now: *Berosszulás, Gipsy SS, Padkarosda, Touch, Lomaquatsi, Piss Crystals*, the list goes on. The best thing is, that lately more bands record their music themselves or by friends, because sound recording technologies have been democratized, too, and you can do that at an affordable price. This way musicians can keep the creative control in their own hands.

How many bands have you played in so far? You played in almost every genre, what's left to try out?

Yeah, there was a lot. Usually I try to keep account of the ones that we've put out a record or at least played a few shows with. I try to recall some in chronological order: *Reflected* (bubblegum pop-punk), *Szuicid Gombócok* ('80s style art-punk like *URH*), *Not This Time* (countryside kids find out about hardcore and can't decide which style to choose so they mix them all together), *Säw* (emo/indie/punk), *Venomtapes* (revolution summer/punk), *Fuseism* (revolution summer/post-hardcore/emo), *Young Arsenal/R.Vomisa Caasi* (anarcho emo/emotive hardcore), *Libido Wins* (second guitar for a while - screamo), *Nothing* (bass for some time - raw-punk), Secret project (neofolk/gothpunk/synth/whatever), *The Buzik* (emo/post-punk), *Camp Koala* (emo/post-punk later post-hardcore), *Apák Magja* (ironic d-beat), *Hexa* (noise-pop/emo), *Dispolgár/Haramia* (fastcore/powerviolence), new unnamed project (synth post-punk). I count fourteen here, I thought there's a lot more. Most of these lasted for (less than) few years, except *Camp Koala* and *Fuseism*. I think those were the most active ones and we achieved the most with them, too. I've never been in a grindcore or metal band, and I hope I never will be, haha.

KIDS LIKE US RECORDS
Title: self titled
Recorded: 2019/07/20 live at Auróra, by Rádi
Members: Fanny, Magda, Gabi
Cover art: Rádi
Photo: Katalin Tóth
HEXA
TRACKLIST: Ismétlés (02:27) // Meg ne fázz (02:17)

How did you form *Hexa* and what are your goals?

After *Camp Koala* broke up, the instrumental section stayed together and we continued without Lilla, the singer of *Camp Koala*, because rehearsing went really well at that time, so we thought we shouldn't stop. But then slowly everybody quit the band but me, and after a lot of changes we ended up with the current lineup: Fanny *(Junji Ito),* Magda *(Vex)* and me. We've had many ideas about what to do with the band. At the beginning I wanted to play slower, simple, but noisy, guitar based songs. Now that has changed a bit, but we still don't know more than that we want to play noisy pop songs with Hungarian lyrics.

Hardcore shows are not the safest places to take pictures. Ever had to go home with a broken camera?

Once they shoved the fisheye lens out of my hand, but it didn't get damaged. I grew up in Salgótarján in three different housing estates, so I learned early on, that I should always keep an eye on possible dangers in my environment, especially when skateboarding. I still have these reflexes, so when someone is running at me, I hide my camera before the hit.
Once I filmed a mood movie for *Fekete Zaj Festival* and I was walking in the dark with a gimball and a camera, but I stumbled over a root. While falling down, I saw how my reflexes worked and I raised the valuable camera to prevent falling on it. So when shit happens quickly, I usually manage to react well, so real damage has never occurred.

I'm sure you remember that there was a time in Budapest when there were 4-5 photographers pushing each other in the first row of every show, even at the smallest ones and that really killed the vibe. What level of documentation does a scene need? Is it necessary at all, or it's just a personal hobby?

Both. At some point it is self-serving, but on the other hand I remember that secretly I always wanted my band to be photographed by someone, but nobody did, unless I gave my camera to a friend, haha. It's good to revisit these pictures. The classic bands were photographed a lot, but in the age of film rolls, photographers weren't in the way for too long, while today we have almost endless capacity, so you can shoot all night long. I think that's the problem. A photographer should know, when, where and how to shoot. You can take photos in the hardest pit, but it's not just your gear you should take care of, you also have to let people have fun. Don't get people discouraged.
On the other hand, less is more: I rarely shoot more than 10 photos of a band. When I do, it's because there's so much happening that is worth to capture, or I keep on fucking up the focus, so I try to get the shot over and over again. It's important for a few reasons: you learn to be effective at first and capture good photos instantly, wait for the right moment/blast/change/etc. and this way you pay much more attention to the band. And you won't cause yourself the trouble of editing hundreds of photos of each band. You can pick from 5-10 photos per band.

Do you shoot on film or Polaroid sometimes?

I'd love to, but I don't have much time and money for that, and I'm not saying it's expensive. Usually I put the pictures on Instagram in black and white almost immediately. It often happens that the band is still playing when I already uploaded the photos of them. I love to be effective. I'm a maniac and with these new cameras with Wifi it's so easy. This is not necessarily a good thing, but it keeps me occupied.

I saw you at a show with two cameras, one in each hand, shooting towards two directions. What's this interesting technic?

I try to imitate multicaming. With a wideangle (16 mm), I record the room, you don't have to pay much attention to that, and I try to make close ups with the other one, which usually has a 50 mm M42 manual lens, this is 1.4, so it lets a lot of light in and you can capture wonderful images with it even within poor lighting conditions. What you saw me working on, I just started to publish these as we speak (end of December 2019.) and I'm very satisfied with the outcome. I had tried this before, but I think I simply never processed that material. I have a lot of unprocessed data, which is unfortunate and fortunate at the same time: I record every show where I'm the sound guy on the soundboard, if I can, I shoot a few videos in addition and take some pictures, too. Actually, what brought me back to photography is (I skipped a couple of years because my camera got stolen back then and it really discouraged me) because photos are faster to publish than videos.

What's your work in Auróra (venue) and how did you get there?

I applied at the venue Gólya in 2015 to be the second sound man next to my friend Laci Balla (*Säw* guitarist), but they were full. However, Laci got me this job in Auróra. Back than this place wasn't really likeable, because it had a vibe like the old Sirály club, which is ok, but it really wasn't a punk venue. Over time we managed to change this with the help of Fanni Tóth. We brought a lot of punk, hardcore, post-punk, experimental and other kind of cool shows here and I'm so glad that the promoters we worked with liked us. I mean, I hope so. They've never complained at least. Maybe on Auróra, but not about us.

Does Auróra have a future in 2020? Can you sum up for those who haven't heard about it, what issues the venue has to face?

In short, Fidesz, the ruling party and the old council of the 8th district wanted to close it. Back then they closed Sirály, where the anti-governmental protests were organized at the time, and this is what they also want to do with Auróra, but it hasn't worked out so far. Besides demonstration organizers, it hosts a lot of workshops and NGOs, like the Pride for example. Átlátszó.hu has its editorial office there too.
So this is a potential target for the government, and they are not used to it that in the age of NER (National Cooperation System) something wouldn't close. I think they're taking it personally that it hasn't worked out so far. They made media corporations collapse and they couldn't cross off a fucking hippy spot? I think this is how they see this.

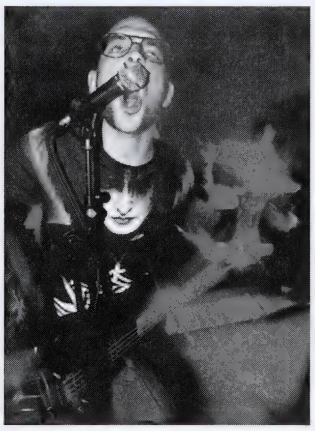
What else makes you angry in Hungarian politics?

A lot of things, but usually I'm more pissed about the opposition. I feel like Viktor Orbán and the Fidesz have always been a populist circle and they are really good at that. The Hungarian Socialist Party should be abolished and beaten as long as they want to speak and I could go on. The best would be if those who were cadre in the previous system wouldn't be allowed to do anything. There would be no Fidesz then either. I'd love to see that happen.

Thank you for taking the time. Last words are yours.

Start bands, make fanzines, help others and be open minded, but be fucking critical too, especially towards yourselves and the things you create.

Something Against You, Life Long Tragedy, Cloak / Dagger
@ Kultiplex, Budapest, HU. 2007. Photos: Gábor Rádi



FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Vexx @ Gólya, Budapest, HU. 13.07.2015.

Berosszulás @ Frisco, Budapest, HU. 08.05.2015.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Dehidratált Fejek @ Gólya, Budapest, HU. 17.11.2017.

Gipsy SS @ Vittula, Budapest, HU. 15.12.2017.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Bluesbreaker @ Auróra, Budapest, HU. 08.03.2018.

Rákosi @ Gólya, Budapest, HU. 07.04.2018.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

S.H.I.T. @ Auróra, Budapest, HU. 21.06.2018.

S.H.I.T. @ Auróra, Budapest, HU. 21.06.2018.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Endless Swarm @ Auróra, Budapest, HU. 02.05.2019.

Urin @ Auróra, Budapest, HU. 22.06.2019.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Suppression @ Auróra, Budapest, HU. 05.07.2019.

Torsö @ Auróra, Budapest, HU. 29.07.2019.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Contra @ Vittula, Budapest, HU. 26.09.2019.

Észlelés @ Kripta, Budapest, HU. 01.11.2019.

FEATURED PHOTOGRAPHER: **GÁBOR RÁDI**

Norms @ Lahmacun Radio, Budapest, HU. 31.12.2019.

Wasted Struggle @ Auróra, Budapest, HU. 21.12.2019.

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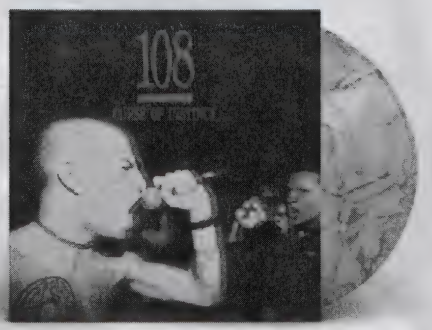

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T O U C H

THE DARKNESS REFLECTS

I've been lucky to follow the steps of creating the first *Touch* LP, called *The Darkness Reflects.* I received an early master without vocals to listen to and the guys have sent me the final version, too, months before its official release. It pays off to stay close to them, right? It feels good to call these guys my friends. What they really do is writing history. Hungarian hardcore history. We needed a new band, that deserves to open a new chapter in that dusty history book of our scene. It would be too much to have an interview with them in every issue of the fanzine, but I didn't want to pass over this important release, so I asked the members of the band who wrote the lyrics for the album to write a few lines about each song.

RETROSPECTION

I'm falling, I'm falling, I'm falling apart

Listen!

I've been here for too long
I've lost my sense, sense of direction
Stuck in my own visions
Obscured by a massive cloud

Please tell me - this mind-block is temporary
Whisper in my ear: „ You will find the source of light!"

Sometimes I don't know where I belong
Sometimes I feel my soul is bound
Somewhere inside, the darkness reflects
Against the grain - my deepest desire

It's time to find the shining spark

This song is about my past few years. There was a big break in my life and after that I simply couldn't find my place and I became kinda introvert. The worst thing to do in such case is what I did. I didn't talk about it to anyone and kept the whole thing inside, which made the situation even worse. I turned inward even more and I felt like exploding inside. Luckily I have my friends around me, who I can play music with, and I wrote this song to remind myself that I mustn't give up and hopefully I will find my way out of this situation.

Balázs Szabó

"If you are struggling, talk to someone. If you know someone who is struggling, fucking talk to them. Because you might save their life and in the future, they might save yours." (Frank Carter)

STALEMATE

Self-deception - the source of infection
Clear our minds of all distractions
Difficult admission, we must realize
Diversity is essential

The concept is clear, just spreading fear
Within these walls, we cannot break free
Sinking and sinking, barely breathing
Forced to justify our reasons for thinking

Preplanned mechanisms - no consequences
Almost invisible yet the damage remains

Refuse the question, they ignore our thoughts
Master of disguise

There are bubbles of dogmatic opinions coming up in our increasingly polarized societies, and there is absolutely no way or just a very minimal effort to let other views pass through. Building on this phenomenon, the interest of the figures of power is to keep up the fragmentation and narrow down our chances for intelligent conversations. They understate the arguments they don't sympathize with. In this age, differentiated thinking is essential.

Laci Alakszai

POSSESSION

This has begun
Within our souls
You're not even conscious of your insults
You're not the person who possesses the truth

You're always trying to confuse me
„A little wise, the best fools be."
You're always trying to confuse me
„A little wise, the best fools be."

No voice to guide.
Just thoughts you've shared
Attempt ignorance
Don't act like you care

Just don't become an act of war
Force me into my own fall

No voice to guide.
Just thoughts you've shared
Attempt ignorance
Don't act like you care

Those statements about ourselves – that could be true to anyone because of their universal content – they easily seem to be true, useful and valid in our eyes. We have to keep a distance in those human relationships in which the confident (or seemingly confident) other person tries to gain control and overpower us by arguing with crumbs of truth. If we notice this behavior in ourselves by self-reflecting, we need to think about it as soon as possible, and change our ways if necessary.

Laci Alakszai

SPREAD OF LIES

Spread of lies

False belief's trap
Total confusion
Method of showing
Ways of illusion

Take the lead clear all the eyes
Take the lead despise the lies

Preaching of hate
To fall is their fate
Horribly spineless
Aiming to suppress

Malicious actions
Made up accusations
Spread of lies

Take the lead clear all the eyes
Take the lead despise the lies

If I remember right, this was the first song we wrote for the record. For a long time I felt like I would love to write lyrics for one of our songs, and for some reason I thought this was the ideal track for this. I realized what topic I wanted to write about when I read false information about my friends on the internet again and again. I thought about how easy it is to make the mistake of judging people too fast and carelessly, often basing our opinions on lies. Music-wise I can tell you this is maybe my favorite track of the album.

Dani Kiszely

ASCENDANCY

Statement after statement
Surrounded by revelations
Controlled by the loud
Agenda of fear, wreak of deceit

Seems like a snake pit
Aggressive tendencies
Led by false ideas
Victim of their own success

I swear, I swear

You're hiding, hiding something else

It's just a uniform
Follow the pattern
Pretending to be a jury
Well staged scene, dressed to destroy

Dressed to destroy

This is a facade
There's no conclusion
Inner voices
Lost in illusion

We'll find the source of oppression

We need - we need
More patience – appreciation

Narrow-mindedness and arrogance are attitudes that go hand in hand. It quickly becomes dangerous if personal and social dimensions get totally mixed up in the name of any kind of theory or ideology instead of creating different methods of applying a critical approach in order to find correlation collectively. As cliché as it is, besides the extermination of perspective-blindness, we have to work on a deeper understanding of each other.

Laci Alakszai

SAID & DONE

Expectations set for me
Curious eyes looking for some answers
Not yet sure who I want to be
It's too hard to choose from endless choices

Closing my eyes
Waiting for signs
Wishing to know
Which way to go

Helpless
Defenseless
No guiding hand

All is said and done
Are you satisfied with what I've become?
Standards of yours, I've never met
But I know I've found the right mindset

NANTES (feat. Derek Archambault)

Strangers passing by
No one can make me smile
The memories that I have
I can't move on from the past

Can't find a place
A place I can call home
Somebody, please tell me
Is this an eternal roam?

'cause after all these years
I still feel the same
About everything we went through
About everything we shared

I'm still trying to move on
Tried everything I can
But the hardest part in my life
Was always to say goodbye

This song is about great expectations, growing up, pathfinding and stressful situations, which all of us know very well. A lot of people don't know what direction to choose when they have to make big decisions about their lives. An old acquaintance inspired me to pick this topic. He was listening to his heart and instead of pursuing higher education, despite great expectations he chose to learn a craftsman profession, because he is very good at creating things with his hands and this is what he wanted to do. This is what the last two lines are about. I think that a profession doesn't define anyone in any form.

Dani Kiszely

And I wonder if I ever cross your mind
In the middle of the night
And I wonder if I'm gonna see
Your charming smile again

But I should stop longing for you
Just leave it all behind
And I should try to face the fact
That you're never gonna be here again

This is a love song about a girl who I'm still often thinking about. She was the most important person in my life. It's hard to be so far away from such a person and watch the distance grow between us. Obviously I've tried to get to know other girls since then. I've met some wonderful people, but I've never felt anything like that ever since.

Balázs Szabó

DETERMINATE

Within these walls
A barrier still exists
Conventional phrases
Over, over and over again

Toxic dependency
Rebuild - rebuild a safety net

Reveal your intention
Lead me in your own direction
Reveal your intention
Control my mind, control my mind

Indecisive face
Ridden by fear
Fictional framework
Against my will

Refuse to be your slave

We have to resist continuously every conscious or unconscious effort that tries to put us in a narrow frame to live in. It can happen in a parent-child, boss-employee or any other hierarchic relationship. When manipulation overflows, we have to realize that our autonomy slowly dissolves.

Laci Alakszai

TUNING

I really wanted to do an interview with Tuning because I love their stuff a lot. So I reached out to the singer, Jeremy D. Smith, who answered my questions within 10 hours. It feels so good when you don't have to remind someone of the interview they agreed to do. Please read the words, listen to *Tuning* and also read the interview that Jeremy did with noecho.net for the whole picture.

Seeing that *Tuning* is a fairly new band, would you introduce the band and the members?

Sure, *Tuning* started about a year and a half ago with me (Jeremy) on vocals, Murt on Drums, Train and Matt on guitar and Bon on bass.

I heard about *Tuning* through No Echo. What made me check out the music were that you played in *Dead Hearts* and the photo in the article. In the picture you had a cool *Burn* tee on and you were playing in front of a bunch of shelves stacked with books. Where was that photo taken?

That picture is from our first show at a great all ages DIY space in Santa Cruz, CA, called Subrosa. To date we've played there three times! Santa Cruz has a great scene with cool bands. *Drain* just signed to *Rev*. Pretty cool that we got to play our first show there.

Do you like to play these unusual places? It must take a certain amount of recklessness to go nuts at in-shop gigs and smash things. So I'm sure these shows have a different vibe.

I like to play anywhere that will have us.

Do you pick your tees more carefully on those days when you have a show?

Not at all. I wear stuff I like and support all the time, I have hundreds of band shirts. Lately I've been wearing just basic camo shirts because they're hella thin fabric and it's been hot outside - 104 F (40 C) - today!

Why did you name a song after *Kara Thrace*, a *Battlestar Galactica* character?

Although I wrote the lyrics in *Dead Hearts* and my last band before *Tuning (Modern Problems)*, I was thinking that maybe just naming a song after a line of lyrics or something would be ok, but it might be cooler to name a song after the theme of the lyrics. Originally I was going to name the song *The eye of Jupiter* because it's really about a relationship starting to decay, much like Lee and Kara's in that episode, but I thought that sounded too like... cathedral/doom metal or something. So I went with *Kara Thrace*. On the next record there's going to be a song called *Adama*, too. Or *The Distance (Adama)*. We've been playing it since March and I've called it *Adama* at every show, but I'm starting to get away from titling songs this way with the new batch of songs.

Are you a big *Battlestar Galactica* fan? Do you prefer the old or the new series?

HUGE fan. The original series is my favorite and probably always will be. I'm wearing a *BSG* OG series shirt in the layout of the *Plagued with Rage* 7" and that pic is from 1994! I also really like the first two seasons of the newer series. It starts going off the rails a bit in season three, but there are still some great episodes until the end. It's kind of a shame how it ended, because it didn't feel right to me, but then again, it's better than *Galactica 1980!*

You also picked some characters from other movies and TV series to name songs, like *Richard Harrow* from *Boardwalk Empire* and *Hawkeye Pierce* from *M.A.S.H.*. And *Murphy, it's You* is a quote from *RoboCop*. What else do you have hidden in the lyrics? How and why did you come up with this idea?

Well, *Farewell, Big Brother* is the name of a *Robotech* episode. I thought it was fitting because in that episode the main character's friend, who is like a mentor/older brother to him prior to and during the series, dies. The song is mostly about my old roommate, who was the first person I ever shared a room with that wasn't related to me, who died a few years ago. It was the first time someone I had lived

Tuning @ Subrosa, Santa Cruz, CA. Photo: Sean Mellon

Tuning @ 924 Gilman St, Berkeley, CA. Photo: Miles Claibourne

with (albeit 20 years prior to), who wasn't related to me passed away. So I wrote that song to process it and thought the title fitting. It was also the first song I wrote for *Tuning*. Like I had mentioned, I just wanted to kind of give an overall context for a song beyond the lyrics. The songs are not about the characters or episodes of tv shows, they're very personal, but in hopes that the listener can understand, I title them after things that are also thematically relevant to the song's feeling.

There are a few songs on the album about death. Do you mull over that topic often?

In recent years, my grandmother on my father's side, and two friends have passed away, while in the same time frame, my wife and I have had our children, so I try to process all of this through songs. I think about how I will be remembered by those who know me and love me and also by those who may not exactly have had the best interactions with me in the past. Will people mourn, will people celebrate? How about both? I dunno. *Hospice Care* is about my experience in the hospital when my grandmother died. It was very overwhelming for me.

Is there a song you'd be curious to see how people would react if it were played at your funeral?

Like one of our songs? I'd rather have *Infinite Dreams* by *Iron Maiden* played. I always thought it would be great to have a tombstone marker that didn't have my name on it and just "There's got to be more to it than this or tell me why do we exist? I'd like to think that when I die, I'd get a chance another time and to return and live again, reincarnate, play the game again and again and again and again."

When was the first time you had to deal with the unexpected death of a close person?

My grandfather on my mother's side, with whom I was very close to when I was young, died when I was 7. He spent a lot of time at our house and was only 52 when he passed. Two years later, my grandmother on that side also passed, she was 48. It's pretty crazy to reflect on now, because I'm in my late 40's.

What brought you from Buffalo, NY to California?

I wanted to leave Buffalo for a long, long time. I had been working at the same College for seven years and really felt my career stagnate and my wife suggested I look for job opportunities outside of Buffalo. I had gone for interviews in Pittsburgh, PA, other parts of NY and had Skype interviews in Idaho and Hawaii, all had gone pretty well, but weren't a perfect fit. When I applied for the job I have now in the Bay Area, I never thought I'd get it because it was a dream job in a beautiful area of the country, but next month will be my fourth year here.

Is Erie the best of the five great lakes?

Ontario, Erie, it's really all the same to me. The street I grew up on has the Erie Canal at the end of it, a block from my parents' house, and I loved seeing the ducks on the banks as a kid. I think that the canal is the body of water that I really have infinity for. Probably that and the Niagara River, as I grew up near both.

If I ever make it to Niagara Falls, what else do you suggest checking out in the area?

I grew up in Niagara county, go to the Canadian side, I feel like their side's park is nicer and the horse shoe falls view you get there is awesome.

Do you think people still remember *Halfmast* and *No Reason?*

Well, with the random DMs I get about *Halfmast* demos and *Plagued with Rage* stuff, I think people remember those two, but *No Reason*, I'm not as sure.

I do remember *Modern Problems*, I used to listen to Identity a lot. That record rips. *Modern Problems* already had this OCHC sound. What makes *Tuning* different from your previous band?

I think *Mod Probs* was really "on the nose" with what we were doing. I still pretty much sing the same in *Tuning*, but musically it draws from the influences that *Mod Probs, Dead Hearts* and my earlier band *The Control* had, you kind of hear all that stuff rolled into *Tuning*.

Why did you name the band *Tuning?*

It's my favorite *Avail* song and *Metallica* gets warmed up in the "Tuning Room" every gig. So, it was just kind of there and I think it sounds like a good melodic hardcore band name.

Do you have plans to tour Europe?

Hopefully in 2020. We're recording a new LP in November of this year, let's see what happens.

Tuning @ Hawthorne Theatre, Portland, OR. 31.01.2020. Photo: Darren Plank

I really like that interview with you on No Echo about all the bands you played in and more a lot. You said in the interview that when you started to go to shows in the Bay Area, no one knew who that old guy was and they were looking at you like you were a cop. I was laughing out loud. Has that changed over time or by being in a local band?

I'm old and loud and it makes sense. On the east coast, I feel like people have no issue inserting themselves in conversation, in California, it's just a little different. After I was around for a while, people realized that I'm at shows for real and not looking to encroach on whatever they're doing for nefarious reasons. I've made friends with a lot of people in Oakland/Berkeley and that's cool.

You work in higher education. What's your job? Do you teach?

I work in administration. I don't think I have the patience to teach.

Can you think of any punk/hc songs about school or teachers?

Well, *Beneath the Wheel* and *Yes Ma'am* by *DRI* come to mind immediately...

Isn't hardcore and punk about breaking rules?

I mean I guess, but I think Henry and Ian working at Häagen-Dazs might have a counter argument.

Do you have a favorite moral of the story from the original *He-Man and the Master of the Universe* animated series?

I liked the action figures and the comics that came with them more than the cartoon, mainly because the cartoon was really, really silly. Orko? But I love the *Masters of the Universe* movie, even with all its flaws.

You are still straight edge, right? How old is your edge?

Yes, I am still straight edge and I have been for 30 year now, since I was 15.

Is it still important for you? What's your motivation?

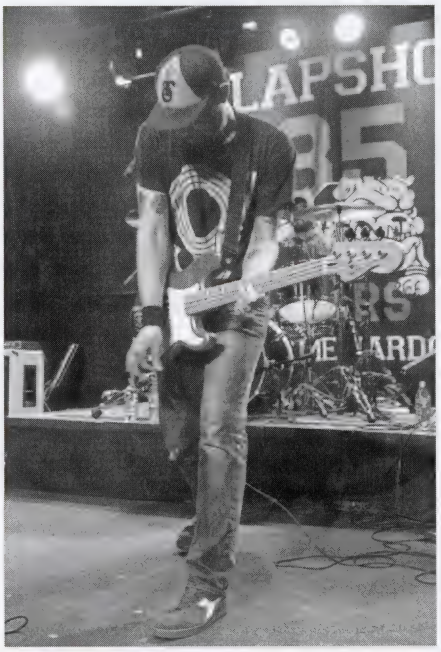
It is important in the way that I can take ownership of my decisions. If I make a mistake, I know that my head was on straight when I did and can learn from it. Also, the flip side is that when I succeed, I can also attribute that my decisions were made with a clear mind and learn from that as well. I think existence starts where it is perceived: the mind, why would you want to fuck with that?

You saw one of the *Original Misfits* shows that happened this year. Was it really that good?

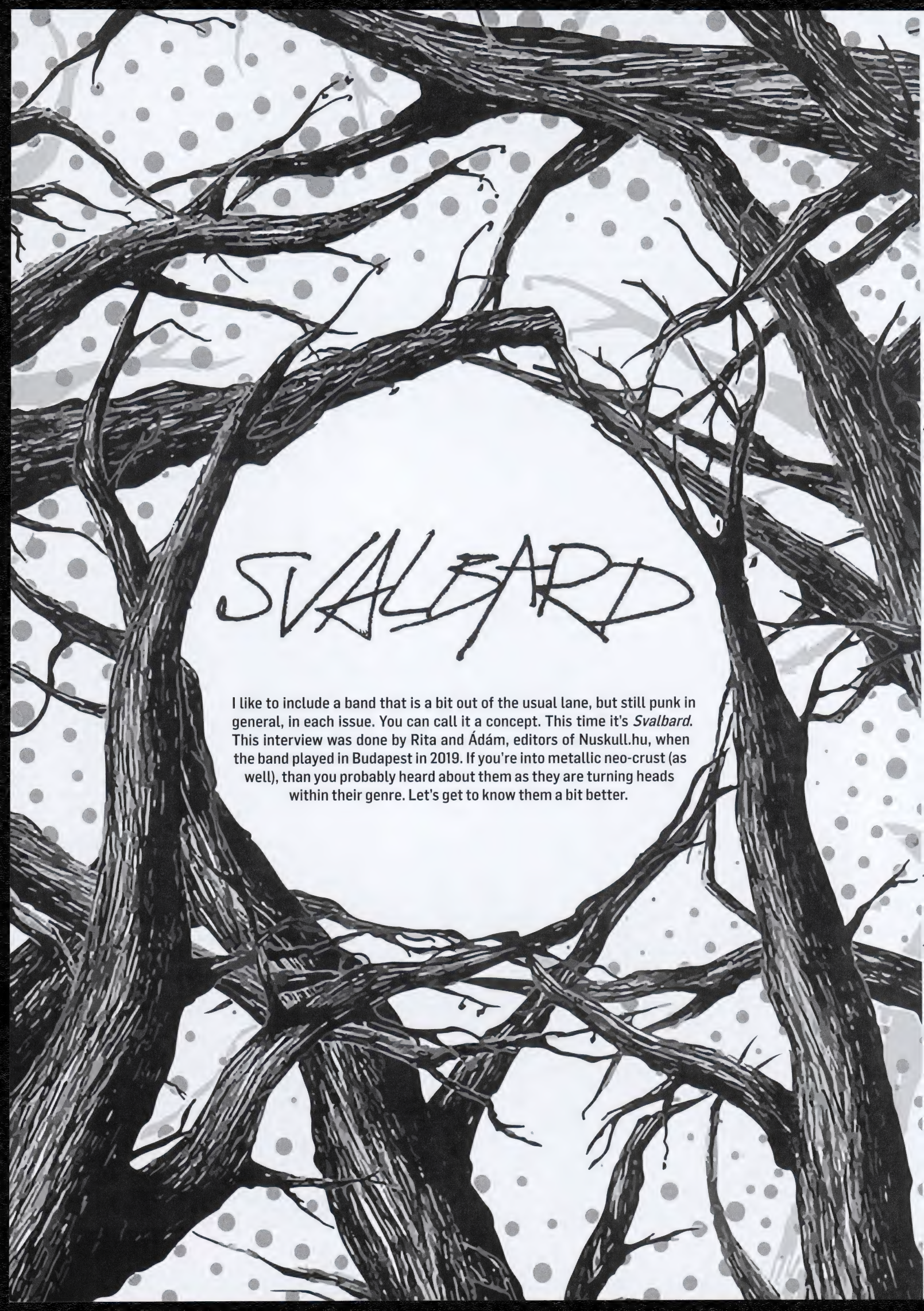
Yes, it was. It was better than any *Danzig* show I've seen in 15, 16 years, though it was not as good as the *Shocking Return* era show I saw in May of 1996 in Toronto. But it's really comparing apples and oranges. The show in '96 was in an oversold club with no barrier and no bouncers with everyone stage diving and going apeshit. I'm in a couple pictures from that show, too! The show I saw in June was in a soccer stadium, the worst place to experience live music, but it was still very good and exceeded expectations. I have the full audio of the show they played in Vegas last month and it confirms that they are VERY good at the reunion shows.

Thanks a lot! Any last words?

Hey Bence, thanks for taking the time, I truly appreciate anytime people are interested in the stuff we're doing. Listen to *Cell Rot.*



Tuning @ Hawthorne Theatre, Portland, OR. 31.01.2020. Photo: Darren Plank



I like to include a band that is a bit out of the usual lane, but still punk in general, in each issue. You can call it a concept. This time it's *Svalbard*. This interview was done by Rita and Ádám, editors of Nuskull.hu, when the band played in Budapest in 2019. If you're into metallic neo-crust (as well), than you probably heard about them as they are turning heads within their genre. Let's get to know them a bit better.

You are half way through your tour with *Victims*. How do you feel about it so far and how did the previous shows turn out?

Serena: It's been amazing so far. We had a really, really good time and we've become really good friends with *Victims*, which is the best thing when you're touring with bands and you just bond and get on well together. So that's been pretty cool and the shows have been great, really well attended and had great atmosphere. People seemed to be getting into us, which is pretty cool.

I'm glad to hear that. The last time you were here with *Meek Is Murder* three and a half years ago, you were sick, if I remember right, and you were eating honey all the time during the show. Could you do any sightseeing in Budapest either time?

Serena: Today, we went across the road to this big park with the castle and it's beautiful. I love it here, it's so pretty. So we just did a big walk around today to take a look at the city, which is really cool.

What are your impressions about Hungary?

Serena: Oh, it's amazing. It's really beautiful, really nice atmosphere, everyone's seems to be quiet friendly, so yes, I like when cities are this amazing. We don't actually have anything like this in the UK. So it's nice to come here and be treated so well and have such a cool place to play.

Svalbard @ Dürer Kert, Budapest,HU.29.10. 2019. Photo: Northern Lights Photo

What kind of venues do you have in the UK?

Serena: They are a lot smaller and they don't feed you and sometimes they don't even pay you.

Really? We don't feed the local bands neither.

Serena: There, you don't get soundcheck, you don't get anything. Here it feels a lot more special. People want to show that they care about what you're doing. It makes so much difference to be on a tour like this. You can relax, you have your own space.

Svalbard @ Dürer Kert, Budapest,HU.29.10. 2019. Photo: Northern Lights Photo

Liam (comes in): Hi. Have you started?

Yes, but please join us.

Serena: So, the last question was, what we think of Hungary.
Liam: I love Hungary, it's my third time here; second time with the band.

What was the other time?

Liam: It was just a weekend last year or at some point of time. It was really fun. We stayed near the Chain bridge. We came here for a *Humming Wish* gig. Went to a few vegan places.

Are you vegan?

Liam: Yes.
Serena: I'm straight edge, he's vegan.

You released *It's Hard To Have Hope* last year. Do you feel like, it has opened some doors for you or increased the number of your followers?

Serena: Definitely. It seems like there's a steady increase since we released the album. We are touring more, got more fans, it's like an explosion after the release of the album.
Liam: It's like the slowest explosion ever. Something, when we realized it's happening, is when we went to Japan for a festival, where we played with *Mono, Exposions In The Sky* and some other bands. After we played, I was like: Shit, we're in Tokyo playing our music. It's specially insane. Really cool stuff.

Serena: We've definitely done a lot more cool stuff since we released this album.

You played at *Roadburn*. What was that like? Must have been special.

Serena: It was amazing. Really, really cool, probably one of my favourite shows we ever played. Just electric in the room, and obviously getting to see so many great bands over the weekend was really inspiring. It's just a really cool festival and the way it's run is also. There's so much going on, so much to see.

Which band was your favourite there?

Serena: *Triptykon & Metropole Orkest.*

What is your next big goal? Like, playing at *Roadburn*, haha.

Serena: There are some festivals I'd really like to play, just because I think they are pretty cool, like *Hellfest* in France. I think *Wacken* personally for me, because I used to go as a teenager. It would be really cool if we could actually play on their stages. To play with some of my favourite bands would be cool. We're already doing that, because we're going on tour with *Envy* in December. I've always said if we could tour with only one band, I want it to be *Envy*. And now we're doing that.

How much time can you devote to rehearsals?

Serena: We rehears once a week for five hours. And then before we go on tour, like this time we had a whole weekend that we dedicated to rehearsal as well. So it depends on what we've got lined up before we go on tour, we do a couple of weekends as well. Our bassist is from London, so he doesn't live in the same city as us, so it's hard to organize regular practices with him. But normally Liam, Mark our drummer and I, we practice once a week.

Do you also do some writing there too, or you do it at home?

Serena: We write at the same time.
Liam: So once a week we come together and work on songs together. And throughout the week when I work I just keep playing the riffs in my head and thinking about ways to change it and get better and Mark's doing the same on his drums. Serena doesn't do it with hers, because she thinks it's perfect, so it's up for the rest of us, to work on it, haha.

Any new music you would suggest?

Serena: Who I discovered recently? The new *Ulysses* album we've been listening to in the van on the way here is really good. The atmosphere on that is inspired me a lot. It's beautiful and sorrowful. I really like anything, where the lead guitar is interesting. It's something that really excites me musically.
Liam: *Astronoid.*
Serena: Yeah, we've just got into the new *Astronoid*. They don't sound anything like us, but they are heavy, they are beautiful and pretty at the same time, which I think is something that interests us as a band.

Are you a hardcore band?

Serena: It's weird that we get to described as a hardcore band a lot and I don't listen to hardcore at all. It's not my cup of tea. Yet people think we're a hardcore band, so...haha.
Liam: Well, it's because of my part I guess. And Mark's. We're just pulling from a couple of different areas, subgenres of metal and hardcore. We bring this together and somehow it worked. When we started the band, with the first things we wrote we wanted to sound like a cross between *Noisem* and *Explosions In The Sky*. Like a cross between melodic grindcore and post-rock. That was the original idea of mix two things that slightly oppose. I'm more from a hardcore and grindcore background and Serena's from black metal and post-rock and stuff. When my iPod's playing in the van, Serena's usually going: "What the fuck is this shit?" Haha. Just played the second *Hatebreed* album now.

Serena, when it comes to female musicians, who do you consider inspirational and genuine artist in the metal or hardcore scenes?

Serena: All of them. If I go back in time, I was first really hugely inspired by the band *Kittie*, a nu metal band. Seeing them on stage, seeing them live has inspired me to pick up a guitar. That was a time – 20 years ago – when there were so few women in music. So I kinda see them as the trailblazers. They definitely made me believe: "Hey, they can do this, maybe I can do this too." Which is something you don't tend to think, if you don't see many women represented on stage. You think than that's not a place where women should be. Angela Gossow from *Arch Enemy* inspired me to try to doing shouty vocals, because she's amazing. Nowadays there are more women in metal that I really appreciate. Floor Jansen from *After Forever* and *Nightwish* is the greatest vocalist in the world. She's amazing and her stage presence is so good. *Nightwish* have always been my favourite band, but since she's joined them, I think she's just taken them to a whole new level. Moving towards a homecoming, there are a lot of bands with women on our label who are doing really exciting things, like *Ithaca*. Djamila, the vocalist of *Ithaca* has super amazing vocals. A.A. Williams is on our record label in the UK, she does really dark, moody, sort of doom-goth thing. We played with her a couple of month ago in Sheffield and it just blew my mind. Her voice is incredible.

How do you get by in this scene dominated mostly by men?

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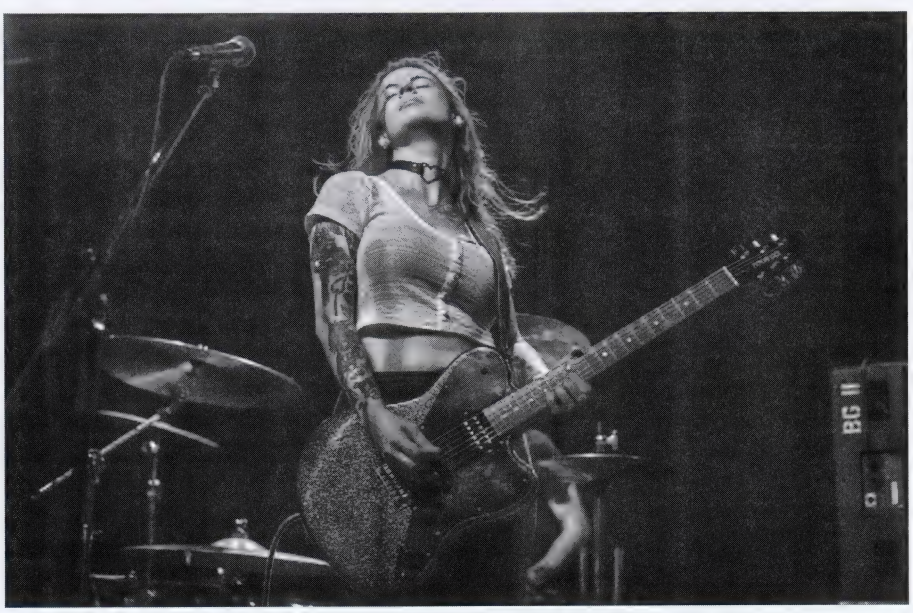

Serena: By being in a bad mood, hahaha. It's weird, I just started to doing a PhD on sexism in music industry.

Really?

Serena: Yes. And I've been writing about my experiences on this tour. I'm the only girl on this whole tour and so far at every show we've played I've been the only girl on stage. A sound guy in Hamburg was really, really patronizing to me. He wasn't patronizing to anyone else in the band, just me. He was trying to tell me how my amp worked. I'm using that amp for 10 years, I think I know how it works. There are silly things like that. Like when you're in the band department and there's only one bathroom and the bathroom doesn't have a bin in it and you're looking to go without too much attention. It's almost expected that there won't be any women in bands. So it makes it harder to be on tour. Maybe it would feel more comfortable to me to have a more even split between girls and guys around me, not to just being surrounded by guys all the time. And I also feel, one of my main things I find everyday when we play shows, I feel like I have more to prove. When people, who haven't seen us before and don't know who we are, come to a show and they see a girl on stage playing, will they assume she can't play? Or will they assume she's rubbish or will they assume I'm just there to be the eye candy? Hahaha, I'm joking obviously. So you feel that you have to play ten times harder, otherwise people will dismiss any band playing that show, down to you being a girl and you're just not having a great night as a musician. So it definitely feels like there is always something to prove. And in general, the experiences can be quite isolating.

How do you communicate in a situation like you had with the sound guy?

Serena: Well it's a difficult thing, because when it comes to things like sound engineers saying rude things to you and treat you like an idiot, you can't say anything, because at the end of the day they are responsible for your sound. And if I turn around and stick up for myself, he's gonna make our sound bad. He's gonna do everything within his power to ruin our show. So you have to unfortunately ignore it a lot of the time or just gross over it, or just laugh. It's really hard to stick up for yourself against these things when it's people in power positions who could fuck your show up for you. If you turn around and say, "I don't like the way you talk to me", or "you're wrong about my amp", they will take it personally and they will make things hard for you. So you just always have to dismiss it unfortunately. I find the Internet is my favourite place to rant about these things. It would be nice if some of that freedom to speak out that is online could transformed into real life. Because at the moment I don't feel like I can stick up for myself in a lot of situations. Especially when you are the only girl. The only girl in the room. If you start saying, "you can't talk to me like that", who's gonna back you up?
Liam: Of course I would.

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Serena: Yeah, you would. I think it's hard to comprehend, when you don't experience it

But there are girls in the crowd. I feel like more girls would be into a band with a girl in it.

Serena: The shows that we've done on this tour so far, there haven't been many women. There have been a few, maybe ten, less than ten, definitely no more than ten each night and that's out of a 150 people. Ten girls.
Liam: It's strange. Even on Spotify and stuff, you can see who like your music. I think their 20% is female. It's really strange.
Serena: So it's not necessarily the case that women are drawn to music played by women.

Do you feel like it's getting any better to be a woman in music business?

Serena: I feel there's definitely more women emerging in the music business, especially in the lay over on and in metal in general, where are a lot more women playing in bands than there were 20 years ago. But in my personal experiences being outspoken on the Internet as a feminist, I've had so much backlash from guys, that I also feel that as it's getting better, there's a lot of backlash from guys who don't believe women can play metal and they don't want women damaging their macho kind of dynamic of metal. So I feel that is kind of a process of archival. That would be the word I'd use. There is change happening, some of it's for the better, but there's also a lot of opposition towards those changes. And it's worse on the internet. I get shit comments all the time. "I saw you on stage and I thought you're gonna be shit because you're a girl, but you're actually all right." Stuff like that.

What do you do, when there's a situation like this happening face to face?

Serena: There's not really much I can do. It's really hard face to face. I'm not a particularly confrontational person, so if someone does say stuff like that to me, I just try to change the subject. You just have to let it roll.
Liam: It's common that people who may say these things, they don't think they said something offensive, so if you react negatively towards them, and they think they've give you a compliment, than you're not teaching them anything

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I guess. You just kind of reinforcing their idea that women are not a good thing in music and stuff. Through lyrics you have more chance to change the perception of women. Usually people are idiots, so it's very, very hard to convince them to not be an idiot.

Do you have regular day jobs?

Liam: Unfortunately, yes. I work in two places, I have two part-time jobs. Mark has a normal job, Serena's doing her PhD now and our bassist is a designer who's gonna go freelance next year.

Your lyrics are very straight forward, harsh and outspoken, which is not unusual in this genre, but did it ever cause any trouble for you?

Serena: We've had some people misinterpret what the lyrics are about. Someone misinterpreted our song about women having the right having abortion. That song is called *Pro-Life*, because it's meant to attack the phrase pro-life. You know, this phrase doesn't mean pro-life, it means pro-oppression and control of women. Someone misinterpreted it without reading the lyrics, they just heard the song and saw the title and assumed we stood for pro-life. When we played a Festival in the UK, last year, someone wrote a review and criticized me for being preachy and making everyone feel uncomfortable because of what our songs are about. If you think equal right for women and animals is preachy, than maybe it's you who needs the help, haha.

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Liam: When I read this review, I remembered. What Serena said was, adopt dogs, treat women nicely and don't be a cunt. This is what we said between songs, if this made you uncomfortable, I think you really have to look in yourself.
Serena: Also the review was kinda faux, because they said that people were leaving during our set. They said half of the people left, because I was so preachy. That isn't true. The tent was full. We have photographic evidence. It was a really weird review. This person invented this idea I was scaring all of our audience. I think it was more the case that he was scared away and he would use this platform, to try to take us down.

Did you hear that last week, the 158-year-old abortion ban in Northern Ireland was lifted and they decriminalized abortion?

Serena: Amazing. That's absolutely a step in the right direction. It's good progress.
Liam: It's the same what the Republic of Ireland did last year. That's a crossover.
Serena: It's mad that it's still up for debate in 2019. This is a healthcare issue, it's not a moral issue. It's mad that people would argue against this. Where do you draw the line? Should we ban condoms as well? To me it's always come across as it's being like a punishment on women when they have these anti-abortion laws and they make it very difficult for women who need an abortion to access this. They are putting women into positions where they are forced to seek illegal abortions which are really dangerous to their health. It's a punishment. It's a maze to control on women. "You shouldn't have sex! It's your fault!" You know, like we've done something immoral. And it's a very big decision for a woman who's pregnant and a very responsible decision to decide if you can and want to have a child and raise them at that time. You should absolutely have that choice to be able to make that responsible decision and not being forced to give birth because you accidentally fall in pregnancy. Anyone could tell you how easy is to accidentally fall pregnant, you can be on the pill and still fall pregnant. So it just seems really unfair to punish and force women into having to have a baby or having to at least carry out a pregnancy, just because of that mistake. It's ridiculous. If it were guys, then abortions would have been available for the last two hundred years, haha.
Liam: Especially for priests.
Serena: Yeah, exactly.

Can we talk a little bit about Brexit? What's your take on it and on Boris Johnson?

Serena: I feel so detached from the country that I'm from. You know, from the UK, I feel like it doesn't represent my views, it doesn't represent my politics or anything that I want or believe in. So to see someone like Boris Johnson in parliament, to see something like Brexit being voted, it's a horrible feeling, a complete loss of control. And I hate the fact that it's gonna deeply affect us when it comes to touring if it comes through. That's just one personal thing that's going to affect us with it. This is something we were always against, something we absolutely don't want. It's a feeling of helplessness. At the moment it just reached a point – because it's just been going on for so long – that a part of me was kind of hoping, it's just gonna be such a nightmare and it's not gonna happen, and not gonna reach that point, but I do feel that Boris is kinda scaring us as he got in charge because he's pushing his agenda forward aggressively. So I worry about what's gonna happen.

Liam: It's what his agenda was made for. He's just a puppet for his millionaire friends. You can actually see the hands up his ass controlling him. I think he's a dangerous man, because he's an idiot. His masks arise a bumbling lovable fool, but he's just a posh kid, who's ended up in a very lucky position and very powerful friends who want him to manoeuvre the country in a certain way so they can get to avoid the EU tax break.

Serena: Yes, so they can maximise their individual profits. And everyone else is gonna suffer for it.

Liam: It's never been about the good of people or the democratic views. They are just trying to move the country from the EU, so that some people can make more money. You know, rich people can become richer. Fuck everyone else.

It's happening everywhere in the world right now.

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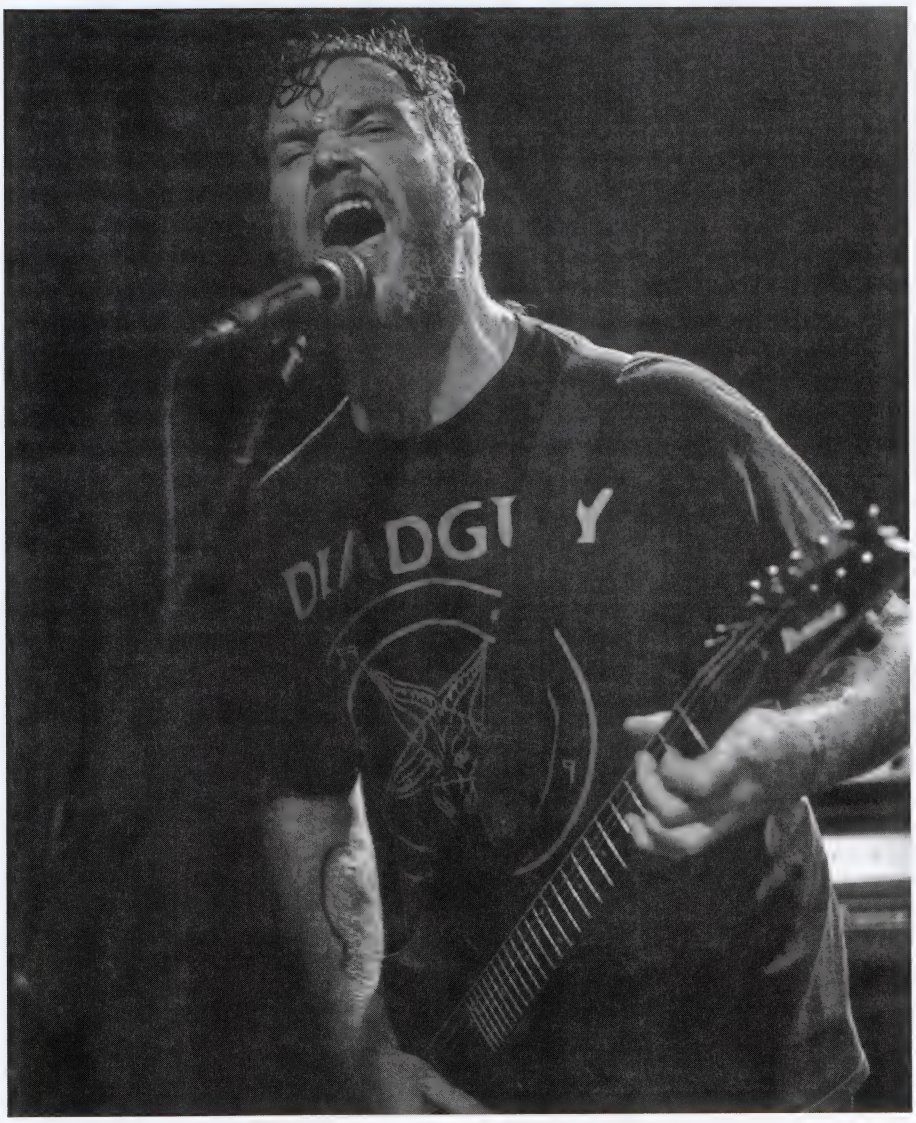

Serena: Yes, there's such a big divide now.

Liam: All the papers now just pushing propagandas, there's no independent reporting. All the papers have their allegiance and people blindly read these things and believe what they tell to them. They can't research things themselves, even my parents think that Jeremy Corbyn's an idiot, only because that's what they read in the paper. He's not a great leader, but he has his heart in the right place and he's the best of the terrible bunch. He's the only one who keep things like free health service and he's the only one who's not looking for profit and stomp on the lower classes essentially. But they just read that he's a terrible person, and they believe it. That's frustrating when even my family members can't see through the smoke. I'm sure it's the same for many people with the generation gap with their parents. It feels like it's repeating the 1930s. It's all in our collective memory, but we weren't alive to experience it, but it's on our memory. The same steps have been taken to secure their power without going through a democratic process. You can see the manoeuvring happening, trying to get to position of power, it's just scary stuff. Unfortunately it has to get worse before people go: "Wait, this is terrible, what we are doing. We need to stop this."

For the last question, we have a lighter topic. What are your favourite books?

Liam: *Brexit!* Hahaha.

Serena: I'm really into the writer Caitlin Moran. Her most recent book is called *How To Be Famous*. It's not a book about how to be famous, it's kind of an autobiography. She's a really radical feminist, she's really funny and outspoken. She's been speaking about situations of revenge porn, which has actually led me directly to write a song about it. I was into reading a column by Rosalind Gill which was an enjoyably angry read about it's time for women to get angry again. On a lighter note, I've read a fiction book about a girl in a band. *Daisy Jones & The Six.*

Liam: *Girl In A Band*, a book by Kim Gordon, the bassist from *Sonic Youth* is really, really good. It's basically about what happened to her when she divorced from Thurston Moore.

Thank you, I think we're done.

Serena: Thank you very much.

JOSH TOKILL

We used to do interviews like this with older guys of the Hungarian hardcore scene and this time we choose an international friend, an activist and singer of many bands. If you know Josh, now you can get to know him even better.

Where did you grow up?

I grew up in Rome, Italy. Yeah, I was born straight into the eternal city and for the first thirty-five years of my life I lived there.

Please tell us, when and how did you find hardcore?

When I was a young kid, like twelve years old, I was really into both dance and metal at the same time. Commercial metal, like *Iron Maiden, Metallica* and that kind of thing, a little bit of grunge with *Nirvana*. My brothers one day took me to a shop in Rome, where they were going to buy records. They were listening to hardcore already. There I bought the only record that I knew, which was *Metallica – Kill 'Em All*. But I saw all these other records of bands that I had no idea what it was. So I asked my brothers, who are all these other bands and why do I don't know them? And then they started to make me little tape compilations. Through them I got introduced to hardcore.

What was the scene like in Rome back in the 90s?

In the mid-90s there was an interesting scene in Rome. It was very diverse. There were many different scenes, but everybody was going to all shows. Most shows were in squats. Actually, all shows were in squats. We didn't have a venue to put on hardcore shows. In a squat you could see bands like *Strain*, for instance, or more like punk rock bands. There was this big band in Rome called *Concrete*. You could see them play with a vegan straight edge band like *Timebomb* or a classic hardcore band like *Growing Concern*. They were all playing together in squats. The scene was

very united, everybody was friends, and you could see that everybody was trying to do something to make this happen, make it go.

Tell us about *Redemption* and the Roman vegan straight edge legion.

In the second half of the nineties, there was an explosion of vegan straight edge in Rome. There were a lot of new bands, a lot of vegan straight edge bands. There were a few vegan straight edge labels. And this group of people started to create an alternative, kinda started to detach from the more punk scene. They started to find the first venues in Rome and they started to do shows – also in squats – that only had vegan and straight edge bands. Then they started to move into real venues. It was really interesting, it really created a division, which was not great, but at the time it felt very refreshing somehow. The term "crew" at the time didn't have the meaning that it has today. Like if you're not part of the crew, you're fucking out of the crew and if there's another crew, we have to find them. There was a collective of people who were all vegan straight edge and started to bring flyers to shows about veganism and they started to organize shows for international vegan straight edge bands. It was different than the crew you would think about today. It was really interesting, and for 3 years or so it was very strong and I think there was nothing like that. Maybe just the H8000 in Belgium that had the amount of bands that were so popular and had a local scene that was so active.

How did the average Italian react to veganism in those days?

When you told someone you're vegan, it came across like you were an alien. Nobody knew what the word was. You always had to say, it's like vegetarians, but without eating dairy and egg or animal products. When people started to understand, they were looking at you like you were a weirdo. That's what brings us to the Roman vegan straight edge legion, for the first time you would see little stalls at shows where people would bring cakes and cookies and all sort of vegan stuff. Veganism at the time wasn't really part of the squat community yet. It was very difficult, but the food was ok. Because Italian food is very much based on vegetables and pasta and pizza and you can get vegan food very easily. But as soon as you try to veer from that, you wouldn't get many alternatives, like soy, seitan or tofu. All this sort of stuff was more of a privileged kind of thing that you would buy in a health-food store to cook for yourself. There were very few vegan restaurants – maybe one or two – in Rome.

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Your first band was *Face The Fact*, right? Please tell us about it!

When I was 16, so when I still in high school, I had a grind band. Which was kinda cool. Actually I was probably younger than that, like 14. We were 4 people, none of us knew what to do and we just fucking got into a practice room and started to make music. And we played one of those straight edge events. We used to call them *"Blow Outs."* It was like a matinee, it started in the afternoon and would go all the way into the night with 20 bands. We were super young and there were all these older people in bands that we loved, like *Timebomb, Redemption, Strength Approach* and all these bands. And they said, "You can play as well." And we played and everybody was stoked. That was my first band experience. After that we started a new band when I still in high school, when I was 16 and it was way more metal with a person who could really play their instrument. But we never got out of Rome, we never really recorded anything, except for a demo. And then *Face The Fact* came and through the vegan straight edge legion – although we weren't a vegan straight edge band – we managed to be on a label from Rome and people started to hear the name and we managed to get a van and we started to tour around Europe, which was great. Still, we're talking about my teenage years. We managed to do things that we never expected to happen. We played *Hell Fest* in 2002 in Syracuse with *Hatebreed* and all these bands.

Wow, you played there with *Face The Fact?*

Yeah. We weren't a big band, but somehow we managed to play a few shows. People in Germany – people we organized shows for – said you can come to play shows here. So we started to go to Germany and Belgium. It was really nice. We did a longer tour once in Europe. It was a time when every country still had a different currency, it was a nightmare. But it was a nice time.

How did you get to the US?

This guy called John McKay, who used to do photos for every band in the world, he was in Rome and he came to one of our shows and he loved the band. One day – actually it was my birthday – he called me and said: "Hey, would you like to play *Hell Fest?"* I was like: "What?" It was like

a dream. At that time *Hell Fest* was THE festival in the whole world where you had like 110 bands. All the bands you had in your CD collection. He was friends with the organizers and he just got us there. It was incredible.

Amazing. F*ace The Fact*'s last record *Romeo And Juliet Are Not Dead* was a concept record as I can tell. Can you tell me about it? Did you write the lyrics back then?

Face The Fact started as a six members band, we had two singers. There was a big evolution in the band, because before *Romeo And Juliet Are Not Dead* there was a much different record, a little bit more classic hardcore, NYHC kind of thing. And then *Romeo And Juliet Are Not Dead* was completely metal. Melodic metalcore with clear vocals in some parts. It was a concept record. Our guitar player Giorgio wrote all the songs, both the music and lyrics. It was really a representation of his inner self, like feelings about love and sentiments.

We've met when you were in *To Kill*, the band you're known for the most. Within a 6 years span you released 4 albums and 2 EPs. What are your favourite parts of the *To Kill* discography?

To Kill has been a wild ride. It has been the craziest thing that ever happened to me music-wise. I couldn't even imagine anything that got to a similar level. I really hope that *Galeforce* is gonna explode as much as *To Kill* exploded. I loved it. It became my life 100%. When I was going home I was miserable, I just wanted to go on tour. But when we were home we were hanging out. I was everyday hanging out with the rest of the *To Kill* people, it was like a family. A true family on tour and at home. And we wrote all that music and I actually love all the songs from *To Kill.* Personally my favourites probably are our second full-length, called *Vultures* and our latest full-length called *Antarctica.* I think those two records, maybe because the way they were recorded, because the quality of their recordings is a bit different than the rest. When we decided to play again, I had to check the songs again and those records are really powerful. I have the feeling that it's not just my thing. When we play live, a lot of the *Vultures* songs are the ones that people like the most and some of the *Antarctica* songs are really loved.

Why don't you use the name Josh Mosh anymore?

I would love to use Josh Mosh, it's a lot easier than telling people that my name is Giacomo and then seeing them struggling to pronounce it and having to teach them how to pronounce. When I joined the Sea Shepherd ship, I joined as Josh but slowly people started to call me just Giacomo for some reason. When I got off and started to play in *Tempest* that later became *Galeforce*, I wanted to use Josh again, because it's a little bit more connected for me. At least it's very connected to hardcore and this whole world. Now, it's a mess. Now people just call me both and I don't have an identity anymore. They are both fine, but I will always be Josh Mosh.

To Kill reunion show @ Venezia Hardcore Fest, CS Rivolta, Marghera, IT. 11.05.2019. Photo: Flavio Gasperini

What are those achievements of *To Kill*, that you're the proudest of?

Honestly, I think touring for me has always been the best thing. I'm just super proud of every single tour and show that we ever played. The ethos behind *To Kill* was: "Let's play as much as possible. Let's kick ass every time, let's fucking conquer the world. Just go out and meet people, hang out and just play shows." And I think we reached that, because at some point we were playing over 100 shows a year. And it didn't matter if it was a tour with *Parkway Drive* or if it was a small show in a small town. The biggest achievement was to never stop enjoy playing. Just keep going and even when you're tired or when you drive over night to get there, just get on stage and that's the thing that you love to do. I don't know how many bands can say that they're able to enjoy every single second of it with our level of commitment. I think the biggest achievement was simply enjoying being in the band. And being with my friends.

Can you pick a favourite tour?

One of the experiences that we bonded over the most was maybe the tour with *Gather*. It was a very long tour. We went through a lot together. It was really a lot of fun. But I don't know if I can pick that over everything else. Maybe because it was the longest tour and that's what I've always enjoyed so much. Being away from home for such a long period of time was really nice.

Now a morbid one. Have *To Kill* ever killed on tour? Like hitting an animal with the van.

I don't believe that we ever did. Probably a lot of insects on our windshield, but I don't think that we ever hit an animal driving.

Cool.

It is cool. Very lucky.

When you joined Sea Shepherd, had the band already disbanded, or was it you leaving that led to the end?

We decided to quit the band and pretty much right after we took the decision I started to push to get into Sea Shepherd. At the time I was a little bit in an uncertain place in my life. I have devoted my

The Sam Simon deck crew, 2017. Photo: Carrie Yarrow Leaf

whole life to doing this, I have avoided to have a steady job. It sounds cheesy, but hardcore really was my life, I really wanted to be a part of this thing. So I didn't know what to do, and I said: "Ok, I always wanted to do this Sea Shepherd thing and I never could." For a long period of time in the winters, when Sea Shepherd was going to Antarctica to do campaigns, I never had enough time to go, because there were shows and tours and stuff like that. So it seemed to be the right time to try that. And as soon as we had decided to quit, I sent my application together with my partner.

I can more or less imagine what it's like to be a Sea Shepherd volunteer for a summer break, but when you stay for long years, is it becoming a job?

Honestly, it doesn't. I got into a position of big responsibility and I was getting paid, because 3 or 4 positions on the ship, they have to be paid in order to keep people on the ship who have got the knowledge. So if you don't have people, who can't afford to be away from home and then they just leave and take the knowledge with them. So, in the end it becomes a job that way. But I always told myself that the moment I wasn't enjoying or the moment I stop believing in what we were doing, I would just quit. It was never a job in the way that it is my livelihood and that I have to be here. I've always enjoyed it. If I get paid because I'm in this position, that's great. If someone else more knowledgeable comes and replaces me, that's great, too, I'm still gonna be here and do this for the cause, not anything else.

Two years ago at *Fluff Fest* I heard people calling for boycott against Sea Shepherd because of naming a vessel after Brigitte Bardot who's known for being racist.

Yeah, it is a fact. I can't speak for the organization and I don't have any power on telling Sea Shepherd to change the name. They have their reasons, Paul knows Brigitte Bardot and he knows what's going on. I know for a fact that racism within the organization and within the people of the organization is not welcome. I've seen people being sent away from the organization for being racist. I'm in no position to influence how the vessels are named. I don't have any power over Sea Shepherd decisions, I just have control over my actions and my commitment, so there's nothing I can do about that.

How does a Sea Shepherd campaign come together? When your campaign is over, do you have to assign for a new one you like or you get asked to join one? Do you have choices from different campaigns?

It all really depends from time to time. Organizing a campaign is much more difficult thing than one would imagine. It's not like you snap your finger and you got a campaign. You need a ship to go out. Shit, those ships cost an insane amount of money. You have a huge amount of human power behind that as well. You need to have a crew with people with a lot of knowledge. And it's different for each campaign, it really varies. Sometimes there's space, sometimes not. I think once you are on board and if you are a valuable person, which is mainly based on your work ethics really, then you get to be on the campaigns you wanna be. Now it's very organized, so there is a crew coordination that calls the people and tells them: "Wanna be on this campaign?" Now it's more structured for sure.

What are your most cherished memories from the ships?

Oh, it's hard, there's a lot of memories. I think of feelings. Like the feeling of comradeship, that you gain on the ship, when you are so far away and so isolated. You find yourself having to fight for something

Josh in Antarctica 2012t. Photo: Billy Danger

in really adverse conditions and on your left and on your right you see those people that have been struggling with you. Pulling long hours, being in rough weather, getting hit by poachers and stuff like that. That feeling of achievement and comradeship of reaching that achievement together and the feeling of saving lives, that is the greatest thing that one could get.

What was the worst you experienced on sea?

Besides the obvious big storms when you just feel seasick for a day or so - which is something that goes away - the worst is the frustration, when you try to do something and you fail. Sadly the life of an activist is full of defeats before you reach a victory. So just to name one: one time we managed to get close to the factory ship that usually slaughtered the whales, and being on a ship that wasn't fast enough and seeing everything in slow motion, seeing the ship gaining distance just in front of our eyes. We were not able to do anything. That is definitely the most frustrating feeling for sure. But there's nothing we could do about it.

Where were you when you formed *Tempest?* On sea or on land?

We were at *Fluff Fest*. It was a couple of years ago. Emily, Allister, myself and Brian, who used to play drums with us. All of us were on the ship, all of us met through the ship and we thought it would be really cool to do a band together. We just looked at each other: "Wait, you play drums, you play bass, you play guitar and I sing. Why don't we just do it?" That was the moment of decision. After maybe a month or two, me and Allister, the guitar player, were at sea on a campaign in Sicily. And I said let's just write some music. Allister had a guitar and tiny little amp and we started to write the first riffs and sent them to Emily and Brian almost live. That's how we really started. And then we said we need another guitar player. So I started to think who to ask. The first one was a friend of mine and he started excited, but then he said probably he doesn't have that much time. The second name that came to our mind was Parker who used to play in *Undying*, he played a tour with *Gather* and he was even thinking about coming to play bass in *To Kill* when we changed the bass player. *Undying* were great and that kinda fit the style we are doing and Parker said, "Yeah, let's do it". So it all started at *Fluff* and developed at sea.

You had to change the band's name because of a tragic event. What happened to Brian?

Sadly, Brian passed away earlier this year. Sometimes life's just like that. There's nothing you can do about it. It sucks. The *Tempest* identity really connected to Brian. He had been there since the beginning, he was the fucking foundation of the band. We didn't know what to do. The first few weeks were about dealing with all of that. It was like climbing a mountain covered in grease, there was no way of getting out of it. When I went to Australia for Brian's memorial, I got to hang out with Allister and Emily and we had a Skype call with Parker as well. I think we all – almost simultaneously - said we can try to go forward, but we need to change the name. So that's what we did. Pretty much like 3-4 weeks before this tour we decided to come to Europe. We didn't have a tour plan, this was almost an experiment to see how we would feel to be in a practice space together and having another person playing drums and playing those new songs together. One of the new songs is about Brian. It was written and recorded before Brian passed away. It's about an action in Antarctica that Brian was part of. Everything was heavy. It was absolutely heavy. We didn't know what to expect from this and honestly the first show was heavy. When we came to introduce the song that was about Brian and explained why we changed name, at the first show I couldn't put coherent words together. I just had to stop talking and we just played the song. It was too heavy. But then I think it became a cathartic experience. We played the first two shows as *Tempest* before changing name. That was our way of being together, to carry on Brian's memory and have an artistic outlet that would be positive in a way after having to deal with such negativity in our lives. Yeah, I think that's what happened then. We just changed our name to *Galeforce* and now it's starting to feel like this was the right thing to do. The shows are great. For us, it's another big part of it to play with bands that Brian loved. *Disavow* and *ClearXCut* were bands that we played with last year. Brian loved those bands. We've been talking about going on tour with *ClearXCut* at the beginning of the year. We were all excited about it and then this happened and nothing came through it. Having the chance to play with them and share this with people who knew Brian and people that Brian loved was like connecting all the dots. And the picture that came out at the end was *Galeforce*. It felt like it was a good picture.

Brian Race

Who's the new drummer?

Galeforce for now, doesn't have a new drummer. For this tour we asked our friend Alex from Rome, who recorded our first 7" and a part of the new EP. He's a great drummer, he knew the songs and – again – Brian knew him, so there was a connection. We asked him to play these shows and he gave us a hand for this tour. As far as a new full-time member of *Galeforce*, we don't know yet what to do in that regard. We just had a chat the other day to see how it felt. We never had the chance – even through this tour – to

sit down and discuss how everybody was feeling. Should we continue or should we stop? We said it feels good and we should continue, but we don't have any idea for drummer in our head yet. We'll just keep going as a four piece for now and ask friends to come and fill in. This is the next step. It's such a spread-out band and it doesn't feel like something that we have to deal with right now. What we have to deal with right now is to go forward, to be together, to be a band, to keep carrying our message on and that's our priority at the moment.

What does *Galeforce* mean? Why did you choose this name?

Galeforce is very similar to tempest. It's a very strong wind. Just below a hurricane. We've been looking for names, but at some point, we said: "Ok, let's change name, but let's stay in the same area of meaning. Something furious from nature." We had a lot of ideas, but *Galeforce* is what we all could agree on.

What's the creative process like for such a spread-out band?

Usually one of the two guitar players drafts a song and sends it to the rest of the band. Then we all give feedback, what we like and what we don't like and then either the other guitar player tries to put something on top of it, because our songs are very melodic. There are a lot of harmonies so they build that up. Or if everybody's happy with what we have, we just keep it the way it is for when we meet and then we just bury ourselves in a studio and work on that song to make all the changes good, to put the drums on top and stuff like that. And then I write the lyrics. Allister wrote lyrics for one of the songs, too. It seems difficult because we are far away from each other, but the only real difficulty is the fine tuning. The process of creating a song is very easy because it's usually the result of one of the two guitar players making it and then the other one just makes propositions and changes and stuff like that.

You've put out a new EP. What are these songs about?

The new EP has got two songs. It's on a flexi and both songs are about marine conservation and activism for marine conservation. A lot of us met through Sea Shepherd and we brought a little bit of our experiences into the songs. They both talk about specific events and not the general concept of activism. One song is about a story of one day and the other song is about another story of another day. Both these stories got a silver lining. One song is about gaining courage from one another as activists and the other one talks about trying even if you gonna fail and you have to live with the failure, but at least you tried to bring change.

Do you have any plans with the band for the future?

So we had a chat the other day about how we felt about playing again, being together, playing those songs which were all written with Brian and in general if we wanna go forward. And we all agreed that we do wanna keep going. This tour felt really good. It could be anything, it could be the chemistry of the band and also the chemistry of the shows that we played. They were all really nice shows. We shared the stage many, many times with *ClearXCut, Disavow, Wake Of Humanity* and Greg Bennick and that helped because they are friends. Everything felt great. So we decided we wanna continue. What that means, we don't know yet. It's a complicated band. We are all in different corners of the world, we're all grownups, we all have lives and commitments at home. But we said within a few months we wanna go and tour again. We have a lot of songs ready, so if the chance arises next time we're together to record something – whether it's a full-length or a split or anything – we have a good amount of songs that we are ready to record.

Great. Let's move on to the next topic. Many of us have heard about it, but for those who haven't, please tell us about *On The Wild Side.*

On The Wild Side is a documentary that I've been making for the past three years and it is finally finished. It's a documentary about the anti-hunting movement around the world. I feel like we live in an age in which there is kind of an environmental and ethical awakening for many people and it's great. Many things have been done. Now the word 'veganism' is a word in everybody's vocabulary. There is a lot of awareness of what's going on in factory farming, for instance, or many people are aware of the fact that consuming meat is murder at the end of the day. *On The Wild Side* wanted to cover the topic of preserving life, but from a different perspective. Outside our cities, outside our everyday lives and kinda the world that we are part of, this modernized world. There are a very few places that are left wild and those places are threatened by our will to expand more and more, and our will to exploit more and more. So I wanted to give another insight on the many things that people are doing around the world to try to protect this wilderness out there. When I started working on it, Greg Bennick jumped on board pretty much at the beginning to help produce it and to narrate it. He helped to write the narration and this type of stuff and now, we're ready to go. We just signed with a distributor that is now submitting the film to different festivals around the world. Everything is a slow process. The first few months it's gonna go through festivals, then we

Tempest @ Sherwood Festival, Padova, IT. 04.07.2019.

wanna do screenings, our own public screenings where we invite local reality that fight against hunting to talk at the screening of the film. And then hopefully it can go on some platform where people can see it one way or another.

If anybody wants to make sure this film gets a screening in their city, can they do anything to help that happen?

At the moment we are just waiting for the premiers in each country, hopefully at festivals. And once that stuff starts to move, I'm gonna be posting about us looking for screenings. Most of the people that worked on the film come from the hardcore scene, so it's very much something that is very relatable to the hardcore scene. So if someone has got a constructive idea that can help the film being screened, they should just write us. We have a website which is www.onthewildsideinitiative.com. We also have social media outlets, e.g. facebook.com/onthewildsideinitiative and we're on Instagram, too. People can just write us. "Oh we have this local group and we wanna screen it in this cinema in Budapest." Absolutely anything can happen. It's not like a blockbuster movie that's gonna stay up there fighting for the top rank on the charts of the world.

Let's go on with some easy questions. Pizza without cheese or pizza with fake cheese?

I'm Italian and pizza is a very delicate topic for me. So the main thing for a pizza is wood fired brick oven. No electrical oven. After that you can work on cheese or not cheese and stuff like that, but for me that's the first step. In Italy, we are into more simple cooking and some of these new vegan cheeses are delicious, but they are kinda heavy. And especially for vegans, as soon as you say cheese, it's not just a little bit of cheese, it usually becomes a bucket of cheese on top of a pizza. So I'm for keeping things simple. But that being said, I'm ok with a cheese pizza for sure.

It's pretty easy to see you're obsessed with wolves. In this tee, you look like a member of the Roman Wolves motorcycle club, haha. That's not really a question, just a note, haha.

Haha, okay, I'm definitely obsessed with wolves. I know that there are wolves in the area where I live, because wolves are spreading everywhere in Italy at the moment, which is great, because they had almost gone instinct. Last year I could hear them howling from a distance and somebody saw one at night crossing about 500 meters up my street. So I'm just waiting for the encounter one day. But I've seen wolves in the US in a national park and it was an incredible encounter with these majestic animals. Yeah, I like wolves, but I'm definitely not in a motorcycle gang. I'm in a wolf gang, in a wolf pack.

Rafa, Josh, Brian, Allister, Bane 2013.

***To Kill* has reunited recently. Who came up with the idea?**

We always loved to play. We didn't break up because we got into a fight or we didn't want to play anymore. We just broke up because life got in the way. We were a band that was not able to become big and we couldn't live out of it, which is absolutely fine and at the same time we were touring like maniacs. We were doing like 100-120 shows a year, which is something that, at some point, when you become a certain age, you cannot do anymore. People started to find jobs, got married or just had regular life going on. That's just how it is. Rather than stepping back and starting to play less and starting to deflate, we just wanted to finish it at the highest point possible. We didn't want the band to become weaker. That's the only reason why we stopped playing. A few years later – actually almost ten years later, after last year's *Venezia Hardcore Fest* – which is a festival in Italy that has been happening for a few years now - the promoters asked "Who do you want see next year?" And some of the people wrote *To Kill*. I was reading the comments, and the organizer said, "That's gonna be impossible. Let's not even mention it." As I read that, I said: "Hold on. Why not?" We all love to play, we love to do this. This has been our life for so long. We would love to fucking play! So we said, "Let's try. We're going to do it." Then we kinda got carried away and when Jai, Camilla and Ugo went practicing, all of a sudden we had two new songs. They just naturally came out, like a flower coming from the earth where you've put some compost the day before. These two new songs came and we did this new 7" and it was great. It felt amazing. We were all a little bit nervous at the day of the show. "Oh hold on, it has been like ten years. Our last show was five years earlier and five years after we played as a band. Are people gonna remember this?" It was a little bit of a nerve wrecking day. We were playing after very popular bands, milestones of Italian hardcore, like Nabat. When we got on stage, everybody was a little bit nervous. As soon as we started the first note, it was magical, everybody went nuts. It was incredible. It was an amazing show.

Awesome. I guess we've covered everything. Now, let's finish this with the 10 questions of *New York Hardcore Cronicles.*

First hardcore show you ever saw?

I think it was a band in Rome, which was called *Il Sangue* which means *The Blood.* Probably you could define it as powerviolence or screamo. It was a matinee on a Saturday afternoon. I was 14. My friends said to me "Let's go there!". So we went to this squat, the music started and it was so fucking loud and so powerful, I thought it was the best thing ever.

Favourite slamdancer in the pit (past or present)?

Slamdancer? A mosher? That's an interesting question. I never noticed any particular slamdancer character.

Show you wish you saw back in the days?

Once *CIV* came to play Rome and I didn't know about it. I was 16 or probably 15 or something like that. I learned about it the next day and I was super bummed. I missed *CIV* and I think it was with *H2O*, which I'd never seen until last week either. I saw them for the first time, when *Galeforce* played together with them and *Battery*. I wish I saw that concert when I was a kid. At the time I really liked the *CIV* CD.

Club you miss most from back in the days?

I gotta say that right now in Italy, with the new political system there is a war against squats. Squats for Italian hardcore used to be everything. There would be no Italian hardcore scene if there hadn't been squats. If *Parkway Drive* is now able to play in Italy, it's because a long time ago, 20 years ago, there were squats where bands from the US or anywhere else would come and play hardcore shows and kids would see them. It saddens me to see squats go.

Top 3 hardcore drummers?

Drummers? Jesus. Of course now, I can't even think about one. The drummer from *Converge* is pretty sick. I like him a lot. I really like L Pecador, Alexei from *Catharsis*, who used to play in *Walls Of Jericho* as well. I like how passionate and violent he was on those drums. Number three. It's a difficult question. We just played a bunch of shows with *Disavow*. I don't know, if he's the best drummer or not, but looking at Mattias playing was always really fun every night. Even if he's not like Dave Lombardo or some drumming machine I really enjoyed watching him play.

Greatest show you saw in your "Golden age" of hardcore?

I booked a really amazing *Give Up The Ghost* show in Rome in a tiny club that would usually hold 100 people and we were like 250 in there. That was a pretty crazy show. I would say probably most *Bane* shows that I've seen were pretty epic and crazy. That band always meant so much to me. Even when we toured and we had a show that maybe was a little bit emptier than other ones, their show was always powerful. These must be my favourite shows.

Did you ever live in a squat?

No, I haven't.

Funniest guy in the hardcore scene?

Greg Bennick must be up there. When he does his spoken word tours, you can see that people are latched on to his comedy. Whenever you don't expect it, it always turns into something super meaningful by surprise. But until that, you've been just laughing and smiling at Greg's stories.

Top 3 straight edge anthems?

Well, *Earth Crisis – Firestorm* of course, *Count Me Out* from *Bane* has always been a fucking great song. And for the sake of the classics... You gotta put a classic one, right? *Straight Edge Revenge*. You gotta put one of those in there. Whether it's *Straight Edge* by *Minor Threat* or *Straight Edge Revenge* by *Project X* has to be there.

Message to the youth?

My message to the youth is fucking be into the hardcore scene and be present. Don't just go to shows, don't just change with the fashion. When I was young and going to hardcore shows and if it was one of those emo/screamo bands or if it was a vegan straight edge band, everybody would be there to support each other. I thought it was pretty amazing. That made that scene at the time so special and so strong. We need to keep it alive, or it's just gonna loose its true meaning and becomes something that is just another type of music.

ON THE WILD SIDE
A FILM BY GIACOMO GIORGI
SEFF
RAINDANCE FILM FESTIVAL
Wildlife Film Festival Rotterdam
International FRoDO Green Film Festival
Ecozine Film Festival
NARRATED BY GREG BENNICK
PRODUCED BY GREG BENNICK
GIACOMO GIORGI AND RAFFA TOLICETTI
MUSIC BY ELEONORA ESPOSTO
PRODUCED BY FM RECORDS
EDITED BY GIUSEPPE GARAU,
JULIE GROSSETETE AND ROBBIE NEWBY
SOUND ENGINEER TIM KAHN
SOUND MIXING PAOLO APPIOTTI AND
AUDIONAUTA RECORDING STUDIO
POSTER PHOTO BY JOHN E. MARRIOTT
DESIGN BY ELENA TESTA
DIRECTED BY GIACOMO GIORGI
JAVA FILMS

To Kill reunion @ Venezia Hardcore Fest, CS Rivolta, Marghera, IT. 11.05.2019. Photo: Flavio Gasperini

To Kill reunion @ Venezia Hardcore Fest, CS Rivolta, Marghera, IT. 11.05.2019. Photo: Flavio Gasperini

Tempest first show @ Rome, IT. 20.07.2018. Photo: Flavio Gasperini

Tempest first show @ Rome, IT. 20.07.2018. Photo: Flavio Gasperini

Exterminating Angel

times of reason cast aside

You can read below the lyrics of the new *Exterminating Angel* record, with the comments of their frontman, Benedek Hámori. *Times Of Reason Cast Aside* is one of the best Hungarian hardcore records from 2019. I'm extremely happy that they also returned to play shows again. The band is so good live, especially with the new drummer, Dani Kiszely from *Touch*. You better check them out live too and get wild, hahaha!

I. STREETS OF DESPAIR

This city suffocates me
A lot of the times I just hate it
Feels like I'm locked inside
With all my memories
I want out
I need a quick escape
Before this place fucking kills me
The people all look the same
Poor and broken
Beyond repair
Or fucking shallow
I'm bleeding
Empty sorrow
I will turn to stone
In this place of death
Death of hope
Death of value
Death of my dreams
My death in you
I want to leave and never return
I don't want to raise my kids here
The air is foul with the stench of malice
Streets of despair
Suffocate me
Streets without hope
Streets of petty wrong
And ignorance
Everyone is so messed
Everyone is messed up
Everyone is messed up
I need a quick change
Before I become the thing I hate

It's the opening track of the album.
I remember, when a long time ago, I started to type to my phone the basis of these lyrics in a seemingly hopeless moment on a bench. The subject of this song is life in Hungary, and more specifically, about being embittered about the unwarrantable situation in Budapest. I understand that there's some wild romance in Eastern-Europe, and there's charm in living life in little chop houses and cheap taverns, but in the long run I often feel that besides speaking the same language, I don't have much in common with the people I'm taking the streetcar with on my way to work. We consider different things important, different ideas define our lives, we're gonna teach different things to our children, we eat differently, we listen to different music, we wear different clothes, we vote for different people - for different reasons etc. I don't think I'm that special, but I have these thoughts coming to my head inevitably.
Of course, sometimes I have a brighter outlook, but sometimes hopelessness and a desire to leave suck me in. This environment especially makes hard to find love (and I often see that in my surrounding), because you have very little alternatives to escalating mental health issues, political deviance, general bad taste and unbalanced communication. The segment where you can succeed is a lot smaller. And unfortunately it seems like these things aren't changing for the better, not at all.
Musically maybe this is the most new school track on the record. During the opening riff, you can hear the conversation of the two priests from *The Exorcist* movie, as they have a rest on the stairs. "Why this little girl? It doesn't make sense!" "I think the point is to make us despair, to see ourselves as animals and ugly... to reject the possibility that God could love us." In the end of the day all my lyrics are encouraging to fight against the misfortunes you encounter every day, if you dear readers know what I mean.

II. MASKS

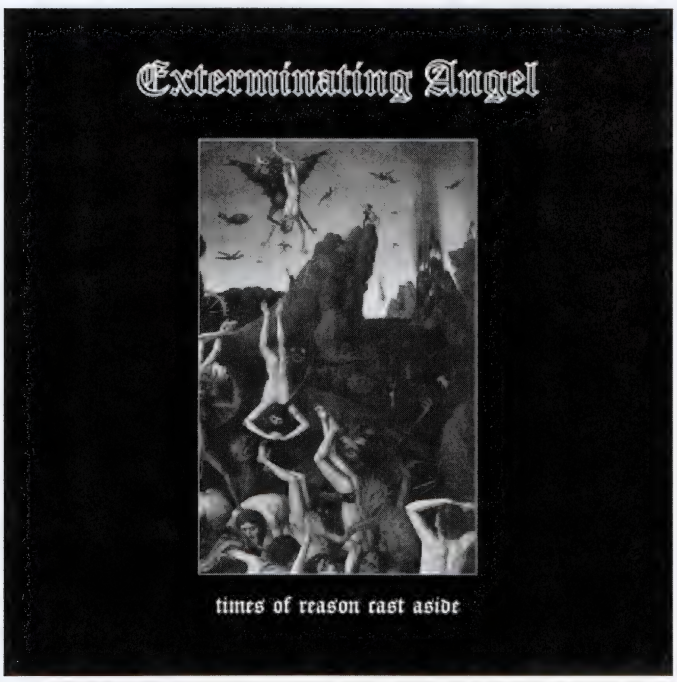
They're after your dreams
The ones who haunt your slumber
Their whispers will turn all your passions
Into hollow and lifeless addictions
They crush every guide on your shoulder
Their wisdom will fade in the dark
Your vane won't be there tomorrow
A shadow will enter your heart
This is their retribution
All your progress in vain – the things you've done
You've searched all in the three – couldn't find the one
Blindfolded and broken – you wonder the night
There's only one eye left to search for the light
Their triumph is near as they hold the stars
You have to lay low hiding all your scars
Burned in the shadow of children enslaved
Condemned to serve for the next thousand years
A forcefully claimed natural order
turns the planet into a prison
Fed by fear - led by sleepless horror and malice
Hiding behind their masks of serenity
as they are terminating with extreme prejudice
To understand – to go through
To get your dreams and your life back
You have to dig down all the way to the deepest void
where a light starts to shimmer
Speak the tongue of the doomed
Generations await this day
Things of the earth show us how to evolve
We lose ourselves – it happened before
Their last days are coming tear down their masks
After ten thousand nights – this will be their last
Their reign will end in silence – exposed to the truth
This final tribulation leads to our inner source
Tear down their masks

This song's lyrics and music were written by Marci Szigeti, one of our guitar-players and I made only minor modifications on it to match my singing style. For me this song is about searching and the bitterness of opposition to a world trying to destroy our lives and souls, but there are lot of other things in it, which Marci can tell you more about:

"The lyrics of *Masks* was mostly inspired by religions, religious history and internal-external paths. Independence, free thinking, agnosticism have always been on the black list not just by the prevailing political power, but also by the church that worked in close cooperation with the powers that be, like the burning of "witches" for example. With *Masks* I commemorate these victims and everyone who's free in spirit and independent from the oppressive structures created by the churches."

The song has a spoken word part and a few singing lines by Greg Bennick (*Trial, Between Earth And Sky, XBystanderX*), that took long years of coordination to finally record it in the backstage of Dürer Kert on one of his tours. As a person often living from giving motivational speeches, he's really good at spoken word parts, but we also consider his raw screaming voice a benchmark as well, so we couldn't skip that neither. I always say that Greg's lyrics are on the level of Bob Dylan's lyrics that he wrote in a good mood (and a totally different style obviously), and that's a big thing for me. Besides that, he's a smart and a really authentic person. So with his whole life's work, he perfectly fits the message we consider our own.

Exterminating Angel (Marci) @ Auróra, Budapest. 02.10.2019. Photo: Gábor Rádi



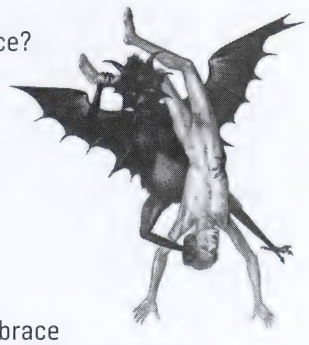
III. TORCHE THE WESTERN EARTH

Worthless forces deny
Access to live with dignity
We understand nothing but fear
Indoctrinated into betraying ourselves
Burn up the paths
Pull down the barriers
New world order
Disease stricken
Barren landscape
Poisoned water
We must face nothing but lies
Resistance must go all the way
Nothing can distort our minds
Forged in the flames of discontent
Fed mothers milk to the brim with submission
No
Kill it before it grows
Before it takes hold in our hearts
Stand against the grain
Pull down the adverts
Instead of poison
Politics and art
Realize that we are all dying
Not much time left to loose
Torche the ways that teach us to be numb
Their symbols must crumble underneath us
When nothing is joyful
When everything betrays
Destroy
And rebuild
Burn up the ties that bind us
Destroy it all without mercy
Mighty vengeance for all the lives you took
And all the minds that you distort
Breaking my heart

This song is reflecting on the abuses of Western world order and its terrible consumerism and its tragical ways of polluting the environment and people's minds. I personally don't see that we would be building towards an intelligent balance, although many have dedicated their lives working that direction and yet the big corporations profit and all the negatives that come with have the upper hand. Obviously, money talks and the planet can go fuck itself. It's as cliché as Coelho, but unfortunately it seems to be true.

IV. THE SUN WILL SHINE

Carried away
Into realms forsaken
Holding on tight
Even when the thread is coming loose
Burning bridges
Then try to extinguish the flames
Hollow soul
Deadly silence
Your pride is ablaze
Reflecting upon yourself
I am this rugged earth
Fire, flames and water surrounding
Feeling so ancient
Still things aren't all right
Unconditional love
Can such thing exist in practice?
Deadly silence
100 years old
Deadly silence
I really don't know
Deadly silence
100 years old
Deadly silence
I really do know
And I die no more for your embrace
As I walk these streets with a knife in my chest



These lyrics are a footprint of the self-torturing, questioning, distressing condition on the edge of mental health issues. I think many of us have such extreme moments or experiences. I tried to give it a positive spin. You gotta hold on, there will be sunshine.

Exterminating Angel @ Auróra, Budapest. 02.10.2019. Photos: Gábor Rádi

V. DEATH HAS LONG HORNS

Commodity
Paraded around for our pleasure
The sharpened stick behind the ear
As the children smile in ignorance
The cow smiles from a paper box
Indifference tears the bleeding heart
As our planet lays to waste
We grow colder
Accustomed to others pain
Killing for sport
Insanity still holding strong
We flinch at burning children on the news
Or free speech torn by bullets
Yet we turn a blind eye to suffering
In our comfortable backyards
Lack of empathy destroys relationships
And we wonder why we are not ok
Unable to love
Living life in isolation
Their vengeance is near
Death has long horns
Your customs are dying
Their vengeance is near
Your customs are dying
Death has long horns

This track is an animal friendly one. When we wrote it, 4 members out of five were vegan and we could all relate respectfully to the topic. From our current lineup, our new drummer, Dani, is vegan, too.

Animals have feelings, too, they can feel fear, pain and sadness. With this song I'm trying to draw attention to that weird parallel that many of us react to many things, we stand up for a lot of causes, but we pass by the enormity within our pantries/kitchens. It often becomes a subject of laughter or indifference and a lot of people never think about it.

"Or free speech torn by bullets" – this part is about the armed attack against *Charlie Hebdo*, the French satiric paper in 2015.

VI. IN THE CHAPEL BY THE SEA

Burning love
Wretched womb that concealed
The threat to all that is sacred
Den of snakes fertilized
In burning love
Sorry be the state of affairs
That spring forth from the planets' alignment
The branches will wither
And the earth shall bear no fruit
And the land will be torn
By this love burning with strength and power
Pointless and vain
The only remedy will be the destruction of purity
And the crucifixion of naked souls
Wanderer of the plains with a mark on his forehead
Condemned to relive venomous ages
Rushing past in minutes
Time will fall out of place
And reverse once drowning in the color of her eyes
Obsession shall cut you down to death
Bitter embrace will kill every atom of your being
Stranded too close to the heat of the sun
Tied to the sheer rock surface for the vultures to feed
Alone
Forever
Angels will speak in the mighty roar with spite
Your skin will crack in the blazing desert day
Longing forever a sad forgotten spirit
Alone
With the uncertainty
Forever
Lost at sea
Till there is no more
Until the stars fall from the bleeding night
Generously doused with disease
Until your lungs collapse over and over and over
Burning love
The serpent
The dragons heart pierced
Will all be meaningless as you pass through the aeons
So it shall be – so it is
Burning love will undeniably torch all things sacred
Burning love will erase all the lifesblood and joy
Drained to the point of death
And re-vitalized so the pain can strike again and again
Until the end of time
Holocaust of all affairs of hearts
Death of all good
Even the fake image of god will burn
And you will be forever alone
In anguish
Alone
Forever

This started as lyrics for a song that should be a reflection of a moment, when hope and happiness seem to be away the furthest. A lot of ancient mythological images can be found in it. I wanted to detach these lyrics from myself, so I asked Ildi Asztalos (*Trottel*), to read it. We created an imaginary setting around it, thus it's like the main character has sought shelter from an approaching storm in a chapel built on rocks by the sea, and she reads this writing there.

I think Ildi's accent is wonderful. I don't even know, it's like a French woman speaking English and it rounds out the whole thing really well in my opinion.

I can imagine that this seems to be unnecessary or artistic nonsense for some people, sure, but I think it has a place on this record.

Yeah, probably the reason behind having a spoken word track is the impact that *Culture*'s *No Drive* had on me.

VII. LOST AT SEA (ACT 1. IN THE WELL OF DECEPTION)

Realizing fear
The three headed dragon
The monster from the deep
The creaking of souls
In the blast of solar winds
In the dead of night
Validating nothing
Searching for the light
The belly of the beast
Swallows you whole
Leaving traces of nothing
A memory of what could have been
Bleak future
Upon love springs sweet light rain
Looking around abhorred
People bring no promise of good
And I hear nothing
Reason leads to waste
Biding my time
On a memory of what could have been
A fool's errand
Sticking to no chance of success
Withering away
Tho I'm young and strong
And I
View upon this world
Be darkness
No light
Shines through
If I don't let it
Through the seven gates of hell
I must walk towards
Tranquil waters
I must find myself
Committed
To practical ways
To remain
Living
Again, I'll try
To steady my soul
To stop the earth
While it spins
Away
To recognize
A kiss that kills
Ingrained in me
Three days and nights
Heavenly ways
You slipped away
To white noise
Forever
To white noise quieting
Grain of sand
Thrown down
Crushed into
Nothingness
In careless wander
Upon the dunes of x
Not leaving this place
Frigid illusions
Lost at sea

The well of deception
Lost at sea
Drowning
Contamination
Taking over
The spirit of what could have been
Let me go
Through pride and worse
Ambition
Spew me out
On the distant
Horizon
No rest for me
Spew me out
So I can live

These lyrics were inspired by the emotional hardships of a friend. I had to place myself in his situation and write it from his view point. Of course, there's some critique/feedback in it, too, from my own point of view, like we shouldn't base our destiny on mirages and we have to carry on, we have to fight our own ego first and foremost.

Fun fact, when I showed my friend the finished text, I got the feedback that I really captured their state of mind, I was really on point. Interesting feedback.

Exterminating Angel (Benedek) @ Auróra, Budapest. 02.10.2019. Photo: Gábor Rádi

VIII. BEYOND THE WALL OF SLEEP (ACT 2. THE INNER FOUNT OF DESPONDENCY)

Electrified
The air itself is sour
With unprocessed fear
The fount opened again
Vibrations
Overwhelming inner impulse
Amplified beyond
Inflicting deeds measure
Deadly toll
The howl of a million thoughts
Guilt over being caught in anguish
Gorged on thoughts
Bestowed with your macabre view point
Through the looking glass
Ever turning back and forth
And the men forgot their passions
In the dread of this their desolation
And all hearts were chill'd
Into a selfish prayer for light
Into the void again
Look beyond the wall of sleep
Look back from an outer realm
Beyond the wall of sleep
Into a selfish prayer for light
Look beyond the wall of sleep
Look back from on outer realm
Beyond the wall of sleep
The reeking decay brings orchids
Poisoned waste flowers and blooms
Breathing slow against the horror
Your mind's total glory shines
An equal consideration of interests
Will set the evildoers ablaze
It's against yourself that you have to win

The central theme here again is the struggle within ourselves, the hardships of striving for balance and gaining victory over our demons. There are a few lines in it from a Lord Byron poem.

"And men forgot their passions in the dread
Of this their desolation; and all hearts
Were chill'd into a selfish prayer for light"

Fun fact: the main riff of the song is the same that opens the album to have a framed structure. It's an interesting thing to explain myself. Obviously, all the lyrics can be interpreted freely, the listeners interpret any way they wish. Still I feel like we live in an age in which nothing's unequivocal, total opposites seem to be true about everything and it's getting harder to set the balance. That's why I feel it's valid to tell you precisely what I meant.

The title of the album – *Times Of Reason Cast Aside* – is another reference to our world and its leading ideologies/lines of thinking. It looks like nowadays we get ranked to either one of the extreme sides and we get labelled based on a single thought. Consideration and subtlety aren't common these days unfortunately. "An equal consideration of interests - will set the evildoers ablaze. "

Exterminating Angel (Benedek) @ Auróra, Budapest. 02.10.2019. Photo: Gábor Rádi

FANZINE REVIEWS

xBencex

Tried N True fanzine #1 2019.

Content: *One King Down, Year Of The Knife, Risk It!, Redemption Denied, Absolve, Pain Principle, Chain Reaction, Escape, No Heavens.* It's a serious fanzine on 60 A4 pages, printed on glossy paper. Clear to see that the editors have put a lot of work in it. At first sight it looks cut and paste, but they couldn't deceive me, it's all done digitally. But it looks good. Besides interviews, there's a spread where they collected four songs around a set topic. You can read the lyrics and there's a QR code for each song to stream on your phone. I really like this idea. All the interviewees are from the heavier side of the hardcore spectrum. I would love to see some more musical diversity, but it's just my taste.

info@triedntrue.org
www.triedntrue.org

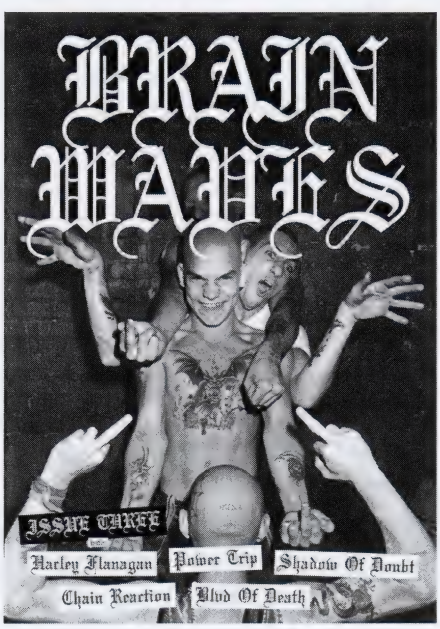
Brain Waves issue three 2019

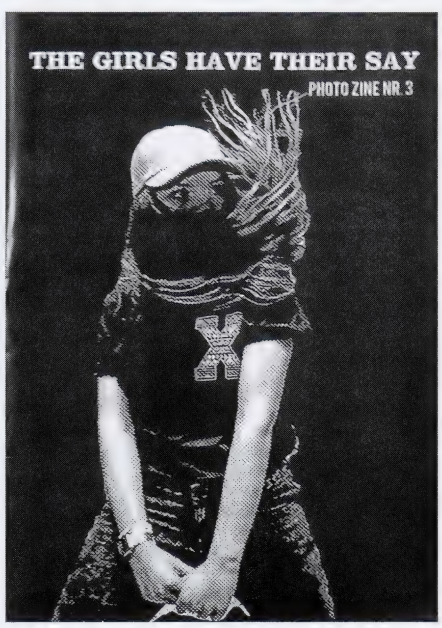
Content: Harley Flanagan, *Power Trip, Shadow Of Doubt, Chain Reaction, Blvd Of Death.* 32 A4 pages on glossy thick paper and nice digital printing. Looks professional. On the cover you can see the classic photo of Flanagan, Stigma, Miret and Raybeez. The best part of the fanzine – no surprise – is the Harley interview. Second is *Power Tip,* then *Chain Reaction*, while the ones with bands with weird names are not interesting that much. Again, no surprise, right? So we get here 9 pages of *Cro-Mags* content of which 7 pages is the interview. The questions are great, interesting read, but you can also feel how arrogant Flanagan is. I wouldn't want to do an interview with him, but I'm happy Alfons did. I can recommend *Brain Waves* and I hope there will be issue 4 someday. Hopefully he can meet some more of his favourites, because he does great interviews with them.

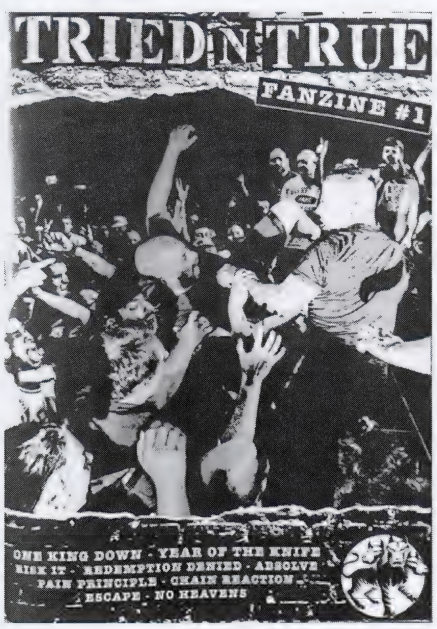
brainwaveszine@gmail.com
brainwavesfanzine.bigcartel.com

The Girls Have Their Say photo zine nr.3

Michelle Olaya – who was featured in the previous *Reaction* issue – has put out this zine to show us, hardcore is not just boys' fun. I like that it's truly international and it really reaches the set goal. Besides of Michelle's own photographs, three other ladies have their works displayed and luckily we get some interviews to read, too. Her guests are Menly Cortéz from El Salvador, Danielle Dombrowski from the US and Anna Swiechowska, aka Call Me Killer from London. You have seen Anna's photos in every *Reaction* since issue 8. This A5 size fanzine is full of nice full-colour photos printed on glossy photo-paper. It's really cool. To support Michelle's quest, on the photos you can see ladies from bands like *Accidente, All For Nothing, Consecuencias, Firewalker, Hexen, Krimewatch, Lawgiver, Life Of Agony, Mortality Rate, Racetraitor, Sharptooth, Tomar Control, Violets, Year Of The Knife* and *108.*
xmdmxhcx@gmail.com
music.michelleolaya.com






TRIED N TRUE
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RISK IT - REDEMPTION DENIED - ABSOLVE
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RECORD REVIEWS

xBencex

Agnostic Front – Get Loud!
(Nuclear Blast Records, 2019)

Now, this surprised me a lot: I didn't stop a new *Agnostic Front* record halfway through. I even hit replay right when it was over. It doesn't mean that they wrote a new *Cause For Alarm,* despite what the cover tells you. But it was a brilliant idea to revisit the classic imagery and continue the story that it tells. Sean Taggart is always a good choice. Circa 20 years ago, one of the first hardcore records that I listened to all the time was *Something's Gotta Give* and *Get Loud* took me back to this memory. I don't know if you'll like it or not, or if you will give it a chance at all. I actually understand if you stay away from it, but, honestly, I like it a lot. I love that big dose of nostalgia they poured all over it. They mention both *United Blood* and *Victim In Pain* and they reused "Hey ho let's go" and "Gotta, gotta go" too. They say: you can tell a person truly loves you, when they talk about you as *Agnostic Front* talks about the Lower East side.
agnosticfrontlivenow.bandcamp.com
nuclearblast.de/en

Antagonize – Slip Death
(Triple-B Records, 2019)

I don't know what to think of this record. I'd love to celebrate that Aaron Bedard's new band put out new music, but I can't click with the record. Wish I could. Right now, when I listen to it in the office instead of working, the guitar work gets me and I understand how hard they can be and how cool their solos are sometimes. But on my way to work I couldn't wait for it to end, sometimes I skip the whole album. At first, I didn't even notice that they rerecorded a song from the demo. So I think I'm done experimenting with this, but if you have the time, give it a try.
antagonizehc.bandcamp.com
bbbrecords.bandcamp.com
triple-brecords.com

Bad Religion – Age Of Unreason
(Epitaph Records, 2019)

I dare to say I really love the previous *Bad Religion* full length, *True North.* But none of the singles that came before *Age Of Unreason* were to my liking. Still, I gave the album a chance. They immediately proved it's worth the time. The record starts great, the first three songs are killer, but after that it's like someone changed the record on the player unnoticed, or they hacked the streaming platform. So lukewarm. Why? After half of it I wanted to turn it off when *Faces Of Grief* came on, but I persevered. But I can't tell if there are good songs at the end again or it just got a little better after the lowest point. I tend to let it go for good. The lyrics are good and smart obviously, in this day and age there are plenty of things in the world for such a political and critical band to sing about.
badreligion.com
epitaph.com

Be Well – s/t (Equal Vision Records, 2019)

If you have read our *Battery* interview, then you heard about this all-star band for sure. I was really looking forward to hearing something from them. First there was a teaser on YouTube that was a mashup of a bunch of songs so it was a bit of a letdown to have only two songs on the 7" at the end. But those songs are fucking rad! What we get is not a new *Battery* or a new *Bane* record, it's a lot more melodic, more emotional music, maybe we should call it post-hardcore. Two members of *Be Well* are from *Fairweather*, but I didn't know this band before. So I gave it a quick check, and now I know where this very melodic sound is coming from. Fans of the members old bands will like *Be Well* too. Ok, those who wanted to have some *Darkest Hour* in the mixture will be disappointed. Brian wrote some really personal lyrics, he truly opens up and not hiding his demons. And he's awesome. I hope this will be followed by a longer record and we don't have to wait too much for it. Check it out!
facebook.com/bewellhc
bewell.lnk.to/single
equalvision.com

Bystander – Where Did We Go Wrong EP
(Safe Inside Records, Goodwill Records, 2019)

I really like *Bystander*'s first EP and I was looking forward for the next release, but at first listening I didn't feel like I got what I had been waiting for. I've put it in the mix and forgot about it and later, when it came up I didn't know what it is. And I think it's not a good sign when you can't recognize Greg Bennick's voice. Since when is Greg satisfied with not forcing more words in a line than the average person? Haha. The new record sounds better than its predecessor, but they don't drift from how they started the band. Maybe they got a bit harder. Over time, we became friends – the record and I – but they didn't get an invitation to my top list of the year. The lyrics are great and progressive as always. It's hard to pick a favorite song from the title song, *Where Did We Go Wrong?* and *The Distance*. It's stupid to say they play a mix of *Trial* and *Spirits* (because of the members), but it's quite fitting. Keep an eye on them!
safeinsiderecords.bandcamp.com
safeinsiderecords.com
goodwillrecords.net

Combust – The Void 12" EP
(Edgewood Records, 2019)

Combust is one of my favorites from the current NYHC bands. They are keeping the traditional sound alive. All their previous EPs were really great. For some reason I always thought of this release as an LP, but it's just a 6 song EP pressed on 12" vinyl. We better keep an eye on this band. All of us, not just *Killing Time, Outburst, Breakdown, Sick Of It All, Cro-Mags* fans, but everyone. There's a lot of energy on this record. It would be great to experience it live, too. Favorite song: *The Void.*
combustnyhc.bandcamp.com
edgewoodrecords.storenvy.com

Constant Elevation – s/t
(Revelation Records, 2019)

When I heard the news that Sammy Siegler *(Youth Of Today, Judge)* and Vinnie Caruana *(The Movielife, I Am The Avalanche)* started a new project together, I loved the idea. Unfortunately I don't like the end result that much. I like those parts the most that remind me to one of Vinnie's other bands. There's too much happening in the music at the same time and there's barely anything to catch me or get stuck in my ears. The exception is the beginning of *Fuck Runnin'.* That song has a cool start.
facebook.com/ConstantElevationHC
revelationrecords.com
revhq.com

Cro-Mags – Don't Give In
(Victory Records, 2019)

In that very moment, when the quarrel over the name was over, the stamp was still wet, but Harley immediately put out the newest *Cro-Mags* record, a three song EP. At first it didn't impress me and I gave up on trying really quickly. Then the show came and it was fuckin' amazing, easily one of the best shows of the year and I decided to give it a few more spins. Not bad, but we didn't get a new classic piece. It's undoubtedly *Cro-Mags,* real Flanagan music, but I'm still not convinced enough to keep it on steady rotation until it totally grows on me. However, luckily it has energy and doesn't want to fit in with any current trends.
harleyflanagan.com
victoryrecords.com

Cro-Mags – From The Grave
(Victory Records, 2019)

Despite the famous contributors, Don't *Give In* was way better than this one. The title song, which was written together with Phil Campbell *(Motörhead),* has a pretty good start, but it doesn't turn into something I would remember, just like the second track, *PTSD.* The last song, *Between Wars* is an instrumental one with the guest appearance of Carlos "Lamont" Cooper cellist. Excuse me, but is there anyone who could listen to this all the way through? Hardcore and cello is not a bad idea, I heard great attempts before, but this song is just simply boring – with or without cello.
impericon.com

Dead Heat – Certain Death
(Edgewood Records, 2019)

At first listen, I didn't realize how awesome record this is. Hard hitting crossover/thrash from Oxnard. Hard as nails. Producer Taylor Young *(Twitching Tongues)* took care of that. It sounds amazing. Out of the ten songs, only three go over three minutes, which is something I appreciate. My favorite is the third song, *Prisoner Of Mind,* which is just a minute long and has noticeable *Suicidal Tendencies* vibes in it. Guess why it's my favorite, haha. Do you need more reasons to check it out? To close the LP they recorded a *Crumbsuckers* cover. You really need to take a closer look if you love metal and thrashin'.
deadheatca.bandcamp.com
edgewoodrecords.storenvy.com

Defeater – Defeater
(Epitaph Records, 2019)

I love this record. I must be a poser in the eye of the true *Defeater* fans, for getting really into the band only with *Letters Home* even though I knew them from the beginning. I also call *Abandoned*, my favorite LP from them. At first listen I felt like something changed in their sound and style since the last album, but after a few more spins it's gone and I couldn't tell what those differences were. It's a real *Defeater* record, fits well into their discography, but they are not repeating themselves. I listen to it a lot and I can't get enough of it. We pray a lot less in these new songs, and a lot more people die. Losing comrades is a frequently recurring theme here. Thanks for a new favorite!
facebook.com/defeaterhc
defeaterhc.com

Detention – There Is No Salvation (2019)

Total *All Out War* worship. This was my first impression, judging by the intro and the cover. Then it turns out they are also

influenced by early 2000s era metalcore, but luckily nothing disagreeable. It's a pretty sick introduction of this brand new band from Minsk, Belarus. You don't get to hear about a lot of bands from Belarus. *Detention* is worth checking out. The lyrics are Russian (?), but you won't notice that too often. Mosh-o-meter score: mouthguard needed. And the cover is fuckin' sick.
thedetention.bandcamp.com

Downward – Downward
(New Morality Zine, 2019)

Now, this is challenging for me, to listen to slow, beautiful, calm music. I can hear that the melodies are great and the dude has an amazing voice, but I just can't connect with the songs. If I slow down that much, my heart's gonna stop, haha. But the LP looks beautiful, so I wanted to give it a try anyway. 9 songs are too much for me, but if you like to stare at your shoes in semidarkness and sway to the music, then you should definitely give it a go.
downwardok.bandcamp.com
facebook.com/downward918
newmoralityzine.bandcamp.com
newmoralityzine.com

Earthfall – World Has No Pity For Fools
(Bound By Modern Age Records, 2019)

Vegan straight edge metalcore from Italy in the vein of *Arkangel, Reprisal*. If this is the style of music you love, give this band a chance. This EP seems to be okay to me, but I'm really not an expert of the genre. It is noteworthy that every song has guest appearances. Those who I know are Josh, the singer of *To Kill*, featured in *Slaves To The Rich* and Jai, also from *To Kill,* wrote the lyrics of *Balance*. I guess they are the reason why I heard about *Earthfall*. The record ends with a monologue in English, but with a very strong Italian accent. The vocals don't have this kinda funny accent (sorry) at all, luckily.
earthfallhc.bandcamp.com
facebook.com/earthfallhc
bbmarecords.com
boundxbyxmodernxage.bandcamp.com

Ekulu – Half Alive
(Triple-B Records, 2019)

Every issue has an *Ekulu* review, but I'd love to write about more than 2-3 songs. It's about time to put out a record featuring at least 5 songs, isn't it? What do they play live? I should fuckin' find out and check them out live, because these two EPs are awesome. A must have for *Cro-Mags, Leeway, SOD,* thrash metal fans.
ekulu.bandcamp.com
bbbrecords.bandcamp.com
triple-brecords.com

End On End – End On End
(New Morality Zine, Dog Years Records, 2019)

It's a pretty solid introduction by this band from Oklahoma. We get four well put together songs, that are really energetic from start to finish. They have an angry singer, who's not too lazy to write lengthy lyrics and scream all the way through longer tracks as well. This is simply a hardcore demo that not just Oklahoma, but any other city could be proud of. We need a band like this over here, too.
endonendhc.bandcamp.com
dogyearsrecords.com
newmoralityzine.storenvy.com

Envision – In Desperation...
(Plead Your Case Records, 2019)

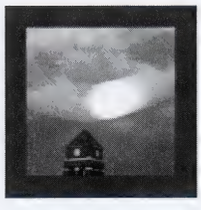
In South Florida they really know how to use the heritage of the nineties wisely. This is what they do best. It's almost like copying, but they know exactly where to draw the line. *Envision* is set to fill the void that *Outspoken* left behind, and it's their mission to introduce this style to the younger generations. They didn't record big gang vocals, but everything was written in a way that the crowd can scream the straight edge lyrics together with them. They got me hooked with their first EP and I couldn't wait for the LP to drop. Too bad there's no European release for it. They should do a tour here finally. With *Ecostrike* and *Magnitude*. That would be awesome.
envisionhc.bandcamp.com
pleadyourcasezine.bigcartel.com
pleadyourcaserecords.bandcamp.com

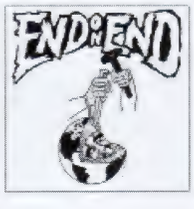
Exterminating Angel - Times of Reason Cast Aside (2019)

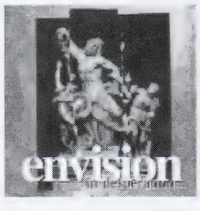
I was really waiting for this record to come out. And the fact that the band has returned to playing shows again is the cherry on top. But at first listen I felt like this is not what I was hoping for. I have some issues with the sound of it, but it is hard to describe. Too dirty? Way too punk? I definitely miss the metallic edge of the guitar sound. Damn, I didn't want to get used to it, I wanted to love it from the first seconds. The songs are great by the way and they will crush you live for sure. And at the shows there won't be one minute long interludes in between every song. I feel like there's too much of that on the record. For those, who didn't hear about this Hungarian band before: nineties inspired, metallic hardcore mixed with some d-beat and strong political lyrics. Highly recommended for fans of *Catharsis, Integrity, His Hero Is Gone*. Sometimes they slow down between the fast parts to entertain us with cool solos. I really like it, I'd just change the way it sounds a bit. You need to listen to it real loud.
facebook.com/exterminating.angel.bp
exterminatingangel.bandcamp.com

Foresight – s/t (Ugly & Proud Records, Youth 2 Youth Records, 2019)

These guys from Krakow must love *Outspoken* and *Mean Season*. They do this not so metallic, early nineties hardcore sound really well. These four songs are their first recordings and the record came out on vinyl too, not just digitally. The songs are really that good that they deserved a vinyl release and the hype. The packaging is super, the ultra-talented Maciek Wolański drew the cover artwork. The singer has a great voice, fits their style, but his English doesn't come that naturally. It bothers me a bit. Two of the songs have cello in it and it works out really well. It even amplifies the nineties hardcore vibe. The last song has Russian lyrics, which is a poem called *Cheating*, written by Maximilian Volohsin, a Russian symbolist poet.
foresighthc.bandcamp.com
youth2youthrecords.bandcamp.com
uglyandproudrecords.net







Fury – Failed Entertainment
(Run For Cover Records, 2019)

Three years ago, *Paramount* was one of the records of the year. It was already clear back then, that they won't put out the same record two times. Yet I still had a hard time to accept that *Failed Entertainment* is not *Paramount 2*. I had to put aside both records for a while and then return to the new one, to start with a blank page. Now this time, it was a lot easier to get into it. There are songs that are similar to the old ones, while others are pushing the boundaries of the genre harder. Their creativity and genius are undeniable. I'm still a *Fury* fan, but I have to make up for a lot of wasted time with this album.
furyhc.bandcamp.com
runforcoverrecords.com

Hátsó Szándék – Álmatlanság
(IllWill Records, 2019)

Okay, this is not easy. You have probably never heard of this band. This record came out on CD and tape in 2000 and it became a Hungarian classic instantly. Now, finally it's available on vinyl to fill the void in many collections. Thank you *IllWill Records!* They are a 100% DIY label, so it's really cheap if want to give it a try, but you can also listen to the record on YouTube. But I should tell you some more about *Hátsó Szándék (Vile Intent),* right? They were just a punkrock band, but this band had that spark, their songs are full of midichlorians. They have very well written Hungarian lyrics, which probably sound weird to you, but believe me, they are awesome. They were active at a time, when the local punk and hardcore scenes started to finding each other and a new antifascist skinhead movement was about to be born and they became key figures in uniting all these groups. For us, it's more than a record, it's the soundtrack of our youth and a milestone of the Hungarian underground. I wish they would put out their last EP *Öt Percünk Maradt* on vinyl too. With that one they really redefined the connection of emo and punk. A truly heartbreaking record.
illvillrec@gmail.com
facebook.com/illvillrecords

Heavy Runner – Life Music (Ratel Records, Ugly And Proud Records, 2019)

I'm having a hard time to decide what to think of this one. To call them the polish *Deez Nuts* would be a terrible insult and mistake. When you mix *Cockpunch, Dog Eat Dog* and *Crown Of Thornz,* depending on the proportions, you either get something terrible or this, and after several spins I still can't tell if it's cool or not. I'm good with the musical part of it, I like this nineties vibe. There are a bunch of breakdowns, but it doesn't turn into dumb beatdowns, so it's all right. It's really the rap thing that I can't get over. At least they are not taking themselves too seriously.
heavyrunner.bandcamp.com
facebook.com/HeavyRunnerPLHC
uglyandproudrecords.net
ratelrecords.bandcamp.com
facebook.com/ratelrecords

Inclination – When Fear Turns To Confidence (Pure Noise Records, 2019)

In my opinion *Inclination* is one of the best bands of this current heavy hardcore or metallic hardcore style. 25 years ago they would fit very well in the *Victory Records* roster. All five songs of the EP, and actually all songs of the band, are about straight edge. This could be embarrassingly lame, but they managed to make it cool. The record was put together very well, I'm curious to see what else they have to offer in the future and how popular they get. They already have a pretty serious label behind them. *Inclination > Knocked Loose.*
purenoise.bandcamp.com
purenoise.net
inclinationhc.com
inclinationstraightedge.bandcamp.com

Life's Question – A Tale of Sudden Love and Unforgettable Heartbreak
(New Morality Zine, Trip Machine Laboratories, 2019)

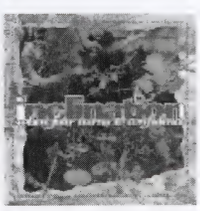
Life's Question from Chicago have been around for a while and they've put out a few demos before this 3-song tape. The recording has a really good quality and well thought out music. Some parts were a little hard for me to understand at first listen, but I could tell immediately, that this is good and worth to give it some more plays. And with every listen it grew on me more. You should give it a listen too. Their progression since the demos is easy to notice. What they play is the NYHC sound of the nineties from the smarter kind, decorated nicely with melodies and interesting changes. In the first song we hear a female voice, too. I wonder if it's their guitarist's voice, because they should do this more often.
newmoralityzine.bandcamp.com
lifesquestionhc.bandcamp.com
www.newmoralityzine.com
tripmachinelabs.limitedrun.com

Loud Love – s/t (White Russian Records, Kick Out The Jams, 2019)

Loud Love is a Belgian old-boys (all-star) band and you can only love their first recording. So play it loud! It's a mixture of post-hardcore and melodic punk with some breakdowns, melodic singing, but also screaming. And what you get out of this is not that loser pop-core stuff that I'm sick of, it's more like *Won* era *As Friends Rust.* Something like that. I honestly recommend it, because they are awesome.
smarturl.it/loudlove
loudlovepunk.bandcamp.com
whiterussianrecords.nl
facebook.com/kickoutthejamsrex
kickoutthejams.limitedrun.com

Magnitude – To Whatever Fateful End
(Triple-B Records, 2019)

Magnitude from North-Carolina is one of the best current bands bred on the metallic hardcore of the nineties. If you don't get into their first LP at first listen, don't worry about it – play it a bit louder. It's hard as nails. Bands that came to mind while listening were *Strife* (their name always pops up when a band plays this style), *One King Down, Culture, Trial, Strain.* And they are straight edge of course. It wouldn't be the same otherwise, haha. Get ready for the breakdowns. Favorite song: *Defy.*
bbbrecords.bandcamp.com
triple-brecords.com
xmagnitudex.bandcamp.com
magnitudexxx.bigcartel.com



Make X Peace – s/t (2019)

I'm listening to the debut material of a new youth crew band out of Prague. Basically they touched every cliché I love in this style and the demo sound pretty good. The singer guy has a good voice, although his singing technique is not that great, but I still like it. He's following the school of Ray Cappo, no doubt about that. It's good to see they don't even try to follow the current trends. Lately, I'm happy for any youth crew bands. I would be even happier if they were from Budapest. You shouldn't expect world changing things from them, but check them out!
makexpeace.bandcamp.com

Pure Instinct – s/t 7" (Life Lair Regret Records, Ugly And Proud Records, 2019)

Here's a promising EP from Australia. *Pure Instinct* play youth crew hardcore with good ideas, they remind me a bit of early *Fury*. Funny thing that the cover reminds me to the latest *Fury* record a lot. These guys from Sydney don't believe in slow music. These 8 songs full of energy run over you real fast. You have to put it on again if you like this kind of thing. It sounds super raw. European pressing is on *Ugly And Proud Records,* and the Australian pressing is on *Life Lair Regret*. Let's see if they can get some international attention.
lifelairregretrecords.bandcamp.com
uglyandproudrecords.net
lifelairregretrecords.bigcartel.com

Ramallah - The Last Gasp Of Street Rock n' Roll (Sailor's Grave Records, 2019)

White Thrash Rob is back with 8 songs. Actually, we got here a new *Blood For Blood* record under the name *Ramallah*. I guess that band got buried because of Buddha. Just like those friends he made/dedicated this album to. I ran across the first song on YouTube before listening to the whole record and I thought it was a really weird teaser. It was like a montage made of all the choruses of a whole album. Then it turned out it's an actual song. That's pretty weird. He dug up all the street life topic he wrote on *Serenity* and *Livin In Exile* to assemble "new" lyrics from the same old thing. Obviously he can do that and repeat himself, it's not a new thing and we always loved it. So for me it wasn't that easy to get into this record. I was skeptical because of some things, but at the same time it felt good to play it over and over again. It got me to a point where I play it every day and can't get it out of my head. I love it.
sailorsgraverecords.bandcamp.com

Resurgam – Consensus split EP (Cavalcade Records, 2018)

Minsk and Murmansk straight edge unity. The Belarusian *Resurgam* is not the first band from Minsk I write a review about in this issue. And I'm pretty satisfied with them too. Nothing really new, but they play a solid mixture of metalcore and nineties hardcore. A wide variety of American and European vegan straight edge bands have inspired them from the late 90s/early 2000s era. The lyrics are in their native language, but it won't hurt your ears. The songs are pretty long, 4-5 minutes each, but I don't mind. Well, there's just two of them. They have some heavy riffs, mosh parts and everything else you need. On the other hand unfortunately I can't say many good things about the Russian band *Consensus*. I really don't like it.
cavalcadexrecords.bandcamp.com
resurgamxxx.bandcamp.com
facebook.com/resurgamxstraightedge
xconsensusx.bandcamp.com

Run – Our Home is a Haunted House (2019)

I wrote a lot of good things about *Run* in the previous issue and I will try not to repeat too much of it, but for those who are new here: it's a local all-star band with members of *Nesze, New Dead Project* and *Vex*. Melodic hardcore-punk. Female fronted is not a genre, you know. They rerecorded the 3 songs of the demo and added 5 new ones under the wings of Dexter in *SuperSize Recording* studio. No surprise, the record sound awesome. If there were any justice in the world, international success would be knocking at their door. I'm biased, true, but I don't mind it. It's available via streaming and you can download it for free. I already played the shit out of it, and you could do the same. The lyrics are very good, too. Here are some examples:
„It's easier to blame the victims, dismiss the issue: her skirt was too short anyway."
„This generation ain't no better than the last. A fistful of bad options won't qualify as a future."
runpunk.bandcamp.com

Sanction – Broken In Refraction (Pure Noise Records, 2019)

Another metalcore band on *Pure Noise.* They are reaching back a lot in time for inspiration from those bands that were cool at the turn of the millennium, bands that I didn't like that much back then either. Way too complex, way too crazy for my taste, often dissonant and melody free. That's not my thing, although I have to admit it's hard as nails. Worth to give it a listen and I'm sure they are killing it live, but I don't plan to revisit this record too often. Recommended for those who dig the things mentioned above.
purenoise.bandcamp.com
purenoise.net
sanction631.bandcamp.com
facebook.com/sanction631

Soft – s/t (2019)

That's a fitting name, *Soft* is soft for real. Not hard at all, but I thought there's place here for a local pop-punk band. Members of *Have No Clue, Hanoi* and *New Dead Project* started this new band and they have this three song demo out now. At the moment, when I'm writing this, you can only listen to it on YouTube. Usually I don't listen to this very poppy and cute end of the spectrum, so I can't come up with any names for comparisons or measure the ingenuity of the guys. They are good musicians, so I'm sure there's no problem. When I turned up the volume, I found the energy in it. I like it and I love the cover too.
facebook.com/softissoft

Spirit Crusher - Whispers Against the Roar of the World
(The Essence Records, 2019)

I've been waiting so long for this record and it did not disappoint. Record of the year! They have been complimented in *Reaction* many times before, but let's get to it again, because I don't see everybody walking around in *Spirit Crusher* t-shirts. The core of their music is NYHC *(Cro-Mags, Crown Of Thornz),* which they round out with more and more melodies and other inspirations as the band ages. The real twist is that they don't sing about street toughness, but positive, motivating and kind things. Well, this could be really lame too, but Dominik knows what he does and his lyrics are fucking awesome, just like everything about this band. The music, the voice, the message, the edge, the merch, the visuals, the label. Perfect.
spiritcrusherxxx.bandcamp.com
facebook.com/spiritxcrusher
theessence.bigcartel.com

Sundays – Free at Loss (2019)

Here's the Belgian melodic hardcore band's new output. The sound is a bit less hardcore this time, it mostly reminds me of *Defeater*, but they are really not the same. Should I call it post-hardcore maybe? The melodies got more emphasis than the heaviness. The title of the record reflects its main lyrical topic: death and loss. For example the song, *Fading Out* tells a story about a girl who witnessed his father giving up and committing suicide. Her reaction was disappointment and she felt betrayed and she didn't do anything to save her father. I don't think it's impossible, but it's hard for me to accept this scenario. There are a few more things that make me feel like that these guys were only pondering on the topic and luckily haven't experienced it firsthand. I don't get the feeling that the *Touché Amoré Stage Four* record has. I know that story is true, I've been there too. Actually I don't know anything about the guys in *Sundays,* so if my impression is wrong I apologize. This EP is quite good by the way.
sundays.bandcamp.com
facebook.com/sundayshc

Sunstroke – Bloom At Night 12" EP
(New Morality Zine, Assault Records, 2019)
Sunstroke – Fall Risk Promo EP
(New Morality Zine, 2019)

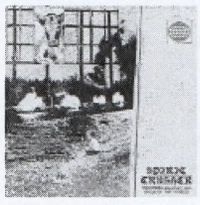
Sunstroke came back with a very strong and energetic song to give us a teaser for their following 12". And then, before the zine could come out with my review of the tape, the record came out. Well, they didn't change their style too much, the new songs absolutely fit into the musical frame they have set previously. They are awesome, they always have been. Highly recommended! Beautiful music and there is no lack of energy. A harsh voice and zero happy lyrics. On the B side of the promo tape we can hear the live recording of a well-known *Sunstroke* "hit". Tapes with only one song on each side are really not for me, but I have to say they look neat as fuck. It's beautiful how the yellow cassettes match the cover that is yellow and black ink on white paper. And there's no plastic case, just a paper sleeve pulled over the cassette. I love the whole packaging. All the money they gained from the *Fall Risk* promo tapes and Bandcamp sales were donated to a mental health care organization. I always tend to call *Bloom At Night* a full length, but it's just a 5 song EP pressed on 12" vinyl. One of the songs is a *Dag Nasty* cover. Absolutely brilliant! We don't listen to *Dag Nasty* enough. Talking about *Dischord* stuff, the European version has an *Embrace* rip-off alternative cover. Awesome idea, it fits the band very well, but I love the original artwork a lot more, because it's so beautiful.
facebook.com/sunstrokeRS
instagram.com/sunstroke_rs
newmoralityzine.bandcamp.com
www.newmoralityzine.com
xsentientx.com

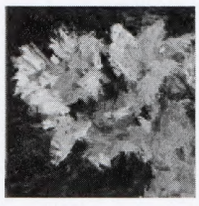
Sweet Soul – Do You Like Good Music?
(New Morality Zine, 2019)

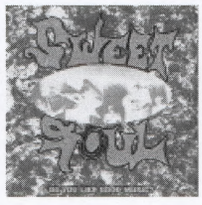
Another fresh debut record brought to you by *NMZ. Sweet Soul* is a punkrock band out of California. They sound like *Angel Du$t* from the time of their second LP would try to put out an EP with a strong *Ramones* vibe. It's a solid output, it sounds really good. Maybe I would dig it even more with a bit faster pace. I'm curious to see and hear what they will have for next.
sweetsoulca.bandcamp.com
instagram.com/sweetsoulca
newmoralityzine.bandcamp.com
www.newmoralityzine.com

Tempest – Galeforce (2019)

Tempest moved into an even more metalcore direction. They did this with a bunch of Scandinavian death metal melodies that weren't so noticable on their debut release. If someone had just said to me "Here's a new metalcore record, listen to it.", I would have done the complete opposite for sure. I have stayed away from this kind of music for a long time now. But when one of your friends hands you his band's latest EP, then you give it a listen, right? And the truth is, it didn't get me hooked at first, but I like it now. It could be a little longer, I could take more than two songs. But it's cool that they put out songs so frequently. The physical release is a nice blue 7" flexi disc. If you want to read the lyrics, you have to buy it, because they are not available online, although it would be important as they have a lot to say.
tempestitaly.bandcamp.com
facebook.com/tempesthxc







The Geeks – The Constant
(Six Feet Under Records, 2019)

This Seoul based youth crew band celebrates their 20th anniversary this year. For this fine occasion they've put out an EP on *Six Feet Under Records*. I'm still not a big fan of the band, but the record's not bad. You should give it a few listens. We have to admit that in this style it's hard to compose songs without clichés and bring something new to the table, but they are really trying and they do everything to make their songs interesting. In the opening track we get a taste of the Korean language and the song itself is not that hasty, I really think this is the best song of the record.
facebook.com/thexgeeks
sixfeetunderrecords.bandcamp.com
sixfeetunderrecords.com

To Kill – Unbowed
(Epidemic Records, 2019)

Lately I haven't been listening to that much heavy hardcore/metalcore stuff like *To Kill,* but back then when they were new, I liked them a lot. Absolutely moshable, metallic hardcore with a message. *Unbowed* is a very energetic track, loaded heavily with breakdowns in the middle. Its lyrics are about the hatred and cruelty towards refugees. For me it's a bit harder to interpret what's *Adrift* is about, but I think it's about the struggles of activists. You can read the story of the record on another page of this fanzine, so let me skip that part here. But I have to tell that they were right when they decided to record these new songs because they fit in really well to their discography. They are not out of line, not constrained and really not powerless. The rerecorded old song is simply the best *To Kill* song ever, in my opinion. The closing track is a well-executed *Growing Concern* cover.
epidemicrecordshc.bandcamp.com
epidemicrecords.net
facebook.com/Tokillhardcore

Touch – The Darkness Reflects
(Version City Blues, 9 Lies Records, 2019)

The record I was listening to for half year, finally came out at the end of 2019. This is a very important release: the first full-length of my friends, which came out on the other side of the Atlantic too. It's the latest milestone of Hungarian hardcore. The vinyl variants are beautiful, just like the cover itself. I like it that they put the record in a gatefold sleeve. Everything about the packaging is superb. The cover features Pali Cinka's painting, which is the young artist's best work to date in my opinion. We already knew two songs out of the nine. Those came out on their promo tape last year. They went to *SuperSize* studio to work with Dexter once again, which is a guarantee of quality. Do you want to hear comparisons? They are really not new for *Reaction* readers, right? On the other hand, it's not easy to put a label on their music. They are not crossing the borders of hardcore as a genre, yet they operate with many bold ideas. You can hear a special guest singing in one of the songs, Derek Archambault from *Defeater*. He also put out the LP in the US on his label. If you know *Touch,* you know you need this. If you never heard of them before, please check them out!
touchyoursoul.bandcamp.com
9lies.bandcamp.com
versioncityblues.limitedrun.com
facebook.com/versioncityblue
facebook.com/touchhc

Tuning – Hanging Thread
(Unity Wolrdwide Records, 2019)

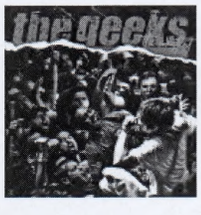
This is one of my favorites from the records I reviewed for this issue. Last year they released a two song promo, that instantly hooked me. I've became a fan and couldn't wait for the full-length to drop. They open the album with the songs from the promo that I played the shit out of and whenever I hear them I play the air drums like crazy. Fast and melodic hardcore with influences from *Unity, Uniform Choice, Verbal Assault* and the likes. Fun thing that it came out on Joe D. Foster's label, *Unity Worldwide Records*. J.D. Foster and J.D. Smith are the coolest J.Ds is hardcore, haha! With one three-minute exception, all nine songs are 1.5-2 minutes long. So the whole record is barely over 15 minutes. This is the only downside of it, I could take 5 more songs easily. Besides that, it's a perfect record. They have a bunch of fast songs and a few much slower ones too. They named their songs in a very unusual and cool way. Read about it in our interview. Can't recommend it enough.
tuning.bandcamp.com
facebook.com/uwwpma
facebook.com/tuninghc
coretexrecords.com

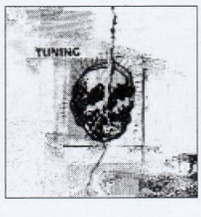
Vantage Point – Promo 2019
(Triple-B Records)

It took me some time to really get into the last *Vantage Point* 7", but this time I was hooked after the first chords. This is so good. How energetic and angry is this record? So hardcore. I love it. Two new songs of their own to make you hungry for a future full length I suppose, and two flawless cover songs to make sure you break down the walls of your room. *American Nightmare* and *Desperate Measures.*
vantage-point.bandcamp.com
bbbrecords.bandcamp.com
triple-brecords.com

Wild Side – Who the Hell is Wild Side?
(Triple-B Records, 2019)

Another Record of the Year nominee. The Canadian guys made us wait for five years for this ripper. Their demos and promos were all promising stuff, but with this recording and quality they really took a huge step forward. Many people talk about it as a lost *WarZone* album, which is a truly fitting comparison. Add some of that craziness that *Rightous Jams* had and a bunch of outrageously good solos. Now get into it!
bbbrecords.bandcamp.com
triple-brecords.com
wildsidehc.bandcamp.com





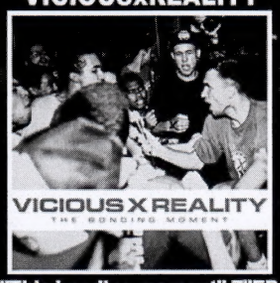
REFUSE RECORDS

REFUSE RECORDS 2019/2020

FUCK IT... I QUIT

"The war ritual" LP
Polit Vegan Straight Edge HC Punk. NJ, USA.

VICIOUSxREALITY



"This bonding moment" 7"EP
Holy city XXX posi youth. New 7".

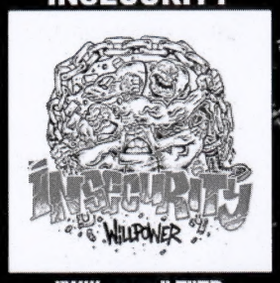
DREGS

"Watch out" 7"EP
Drug-free resistance from Vienna. Debut 7"!

MODERN LOVE

"Ensomhet vet" 7"EP
Peace, Love & Post Punk, Oslo, Norway.

INSECURITY

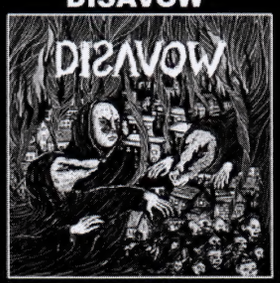


"Willpower" 7"EP
Great HC debut from France. Ex-Harm Done/Raw Justice.

WASTE

"Last one standing" 7"EP
Powrful fast and heavy Vegan Straight Edge from Sweden.

DISAVOW



s/t 12"
Goeteborg Vegan SEHC. ex- Anchor, Dead Vows.

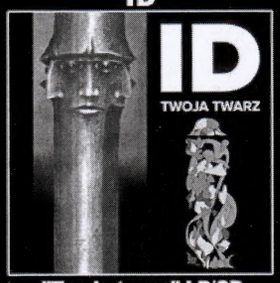
MANIC RIDE

s/t 7"
80's HC from Malmö, Sweden. Members of Damage Control, Anchor, Stay Hungry.

GOVERNMENT FLU

"House arrest" 7"EP
Another hit from this great band from Warsaw. 5 killer tracks.

ID

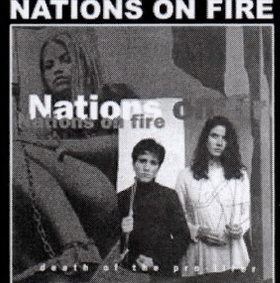


"Twoja twarz" LP/CD
HC/Punk from Kraków, Poland. Recorded 1991. First time on vinyl.

SCRAPS

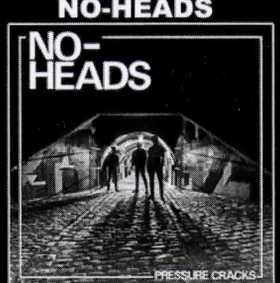
"Dismantle the machine one cog at a time" LP
Legendary political HC/Punk from France.
Reissue of their LP from 1994.

NATIONS ON FIRE



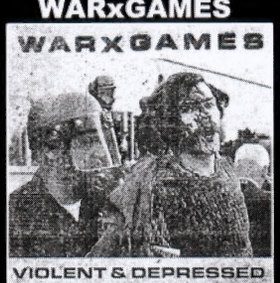
"Death of the pro-lifer" LP
Polit SEHC from Belgium.
Reissue of their LP from 1995.

NO-HEADS



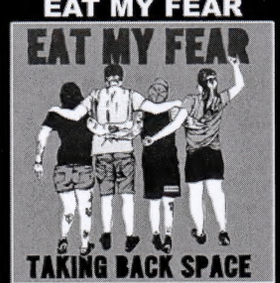
"Pressure cracks" 12"
UK82 meets Oi! meets HC.Great debut from Richmond. Members of The Virus, Mindset and Praise.

WARxGAMES



"Violent & depressed" 7"EP
Fast raging SEHC from Baltimore, US. Co-release w/ React! Records.

EAT MY FEAR



"Taking back space" 7"EP
XVX queer hardcore from Berlin. Co-release w/ Emancypunx Records.

Still fresh: TIED DOWN s/t 7", V/A "Warsaw's Burning vol.2", 7", OPEN WOUNDS "Invaders" LP, REGRES "Tu i teraz" 7", PROTEIN "Alive" 7", WALL BREAKER "Democracy dies" 12", ODD MAN OUT s/t LP, HEATSEEKER "Infected society" 12", THE FOG s/t 7", DOMAIN "Retreat" 7"
Out next: CHANGE 12" (ex-Betrayed/Keep It Clear), CONQUEST FOR DEATH LP, SAVAGE 7", THE FOG new 7", PROTEIN new 7", KTO UKRADŁ CIASTKA LP, SCRAPS "Wrapped up in this society" LP, NATIONS ON FIRE "Singles/demos/comps" LP.
US distribution: Revelation, Ebullition, Radiation/Puke N Vomit, Sorry State

REFUSE RECORDS **www.refusemusic.net** **refuseorder@gmail.com**

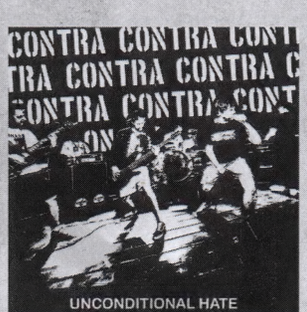
Pic: DREGS (keepthismoment.com)

T O U C H

THE DARKNESS REFLECTS

Budapest Hungary's Touch have refined their brand
of 80's NYHC influenced groove on their upcoming full length
"The Darkness Reflects", out late 2019
in the EU release via 9 Lies
(US release on Version City Blues)

VERSION CITY BLUES



CONTRA
UNCONDITIONAL HATE

SxOxTxEx / STEP ON IT
SPLIT

GÁBOR AND THE GÁBOR GÁBORS
ST

CRÜEL NIGHT
KEGYETLEN ÉJSZAKA

WASTE
DEMO

www.9lies.bandcamp.com